Andrzej Hejmej

Music in Literature

Perspectives of Interdisciplinary Comparative Literature

Polish Studies - Transdisciplinary Perspectives

Edited by Krzysztof Zajas / Jarosław Fazan

PETER LANG EDITION

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This book captures links between music and literature in the light of recent proposals from theorists of intertextuality and comparative literature, and at the same time diagnoses the current state of comparative literature as a field of literary research. The issue of *literary score*, namely the phenomenon of musical intertexts which exist in literature, lies at the centre of the author's interests. He examines strict intertextual correlations, in situations where a particular musical composition is implied in the literary record, or where is it precisely indicated, or co-exists with it as a component of the intermedial structure. Particular attention is given to realisations of sound poetry by Bernard Heidsieck, Miron Białoszewski, the creator of the Teatr Osobny (Separate Theatre), poetic works by Kornel Ujejski and Stanisław Barańczak, the creative work of playwright-composer Bogusław Schaeffer and Michel Butor's hybrid text.

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Transdisciplinary Perspectives

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Table of Contents

Introduction 7
I. Text – Score 8
II. "Classical" Theory of Intertextuality 13
III. Consequences for Literary Studies 18
IV. New Take on Intertextuality 23
V. Intertextuality and Literary Score 27

Part One
Towards Modern Comparative Literature 33

Stereotype(s) of Music in Literature 35
I. The Stereotype of Analogy (General Aesthetics) 36
II. Stereotype of (Non)Musicality of Literature 40
III. Musical Contexts and Intertexts 44
IV. Music in Literature (Attempts at Typology) 47

Literary Score. Subject Matter of Interdisciplinary Comparative Literature 51
I. Literature – Music (Methodological Remarks) 51
II. "Scores" Without Notes (Review of the Issues) 55
III. Literary Score (Musical Intertext) 59
IV. Research Perspectives 64

Interdisciplinarity and Comparative Studies 67
I. Introductory Remarks 67
II. Around Interdisciplinarity 70
III. Comparative Literature – Interdisciplinarity 73
IV. Interdisciplinary Comparative Literature 76
V. Cultural Comparative Literature 80
VI. Closing Remarks 84

Part Two
Text – Sound Text – Verbal Score 89

Scores of Sound Poetry (Bernard Heidsieck's *Poèmes-partitions* Cycle) 91
I. Score – Sound Text 91
II. Sound Poetry: Source, Tendencies, Definitions 94
III. Bernard Heidsieck's Experiments 99
IV. Repercussions 106

Miron Białoszewski's (Sound) Text 111
I. Types of Textuality (Theses) 111
II. Noises – Clusters – Sounds (Aesthetics of Orality) 114
III. Verbal Scores 118
IV. From Score To "Knitting ..." (*Imiesłów*) 122
V. Parallels 129

Around Schaeffer's Scores 135
I. "Interdisciplinary Creator" 135
II. Musical Experiments and Instrumental Theatre 138
III. Theatrical/Stage/Dramaturgical Scores (*Próby*) 144
IV. Consequences 149

Part Three
The Limits of Interpretation: Implied Score 153

The Effect (Defect) of Translation of Chopin (Kornel Ujejski's *Zakochana*) 155
I. Introductory Remarks 155
II. Kornel Ujejski and Music 159
III. Chopin – Leonia Wild – Ujejski 163
IV. *Zakochana – Mazurka in A minor*, Op. 7 No. 2 166
V. Conclusions 175

The Peripheral Significance of Music (Stanisław Barańczak's *Aria: Awaria*) 181
I. Mozart's *Don Giovanni* – Literary Repercussions 181
II. Intertextual Parallels 183
III. Semantic Effects of Stylisation 188
IV. Consequences 193

Michel Butor's Text-score (*Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*) 197
I. "Generalised Intertextuality" 197
II. Butor's Musical Discourse 201
III. Score (Literary) 205
IV. Butor's Dialogue with Beethoven 208
V. Other Butor 218

Bibliography 223

Bibliographic Notes 253

Index 255

Subject index 265

Summary 269

Introduction

The problem of "music in literature", known for a long time to literary theorists as a matter of aesthetics, has for a few decades attracted the attention of comparatists particularly interested in interdisciplinary research[1]. Despite this established interest, today it is impossible to bring clarity to the phenomena connected to music in literature – both due to the diversity of these phenomena occurring in different cultural realities, but also, and above all else, because of their different understandings. Divergent, disproportionate interpretations cause, in effect, the appearance that literary theorists' proposals are exceptionally inconsistent. It is therefore necessary here to answer the most general questions possible, namely, what is meant by the phrase "music in literature"? This question is all the more justified when issues so varied in their essence appear. These are questions related to non-literary and musical influences, certain types of language formation, forms of thematising music, and interpretations of musical structures in literature or the existence of musical-literary intermedial constructs.

To immediately clarify the point of view adopted regarding the theoretical category "**music in literature**"[2], I take the view given by Steven Paul Scher (as have, likewise, most of today's comparatists and literary theorists from Western Europe[3]). It defines a typology within musical and literary studies from one of the problem fields, which consists of three interdependent spheres of phenomena.

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1 The principal impulse for the development of this type of comparative research was Calvin S. Brown's book, *Music and Literature: A Comparison of the Arts* [1948], Athens – Georgia: The University of Georgia Press, 1963. A reprint of the book with a new introduction appeared in the 1980s during a moment of expansion in interdisciplinary comparative studies in Western Europe (Hanover: University Press of New England, 1987).

2 S. P. Scher, "Literature and Music," in *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982, p. 237 (see also idem: "Notes Toward a Theory of Verbal Music," in *Yearbook of Comparative and General Literature*, 2 (1970): p. 151; "Literature and Music: Comparative or Interdisciplinary Study?," in *Yearbook of Comparative and General Literature*, 24 (1975): p. 38).

3 See also: J.-L. Cupers, *Aldous Huxley et la musique: A la manière de Jean-Sébastien*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1985, p. 30; I. Piette, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, Namur: Presses Universitaires de Namur, 1987, p. 45; W. Wolf, "Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality," in *Word and Music Studies. Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage*, eds. S. M. Lodato, S. Aspden, W. Bernhart, Amsterdam – New York: GA Rodopi, 2002, pp. 17 ff.

The first is combined with the sonic form of a literary text (in Scher's terms the "word music"), the second – with the widely understood constructionism of music in literature ("musical structures and techniques"), and the third – with all forms of literary systematising of music ("verbal music"). Thus, the same question of music in literature gains in the problematic sense of defined contours, and ceases to function in literary studies as an imprecise phenomenon commonly associated with intuitive or impressionist-metaphorical images[4]. The consequences of this are clear: resolution of the relations between specific literary texts and musical compositions, a musical-literary dependency, which becomes possible not only according to traditional categories such as inspiration, influence or analogies, but also in terms of intertextual studies – transposition, interference and coexistence.

Taking into account the perspective of interdisciplinary comparative studies and intertextual research, the moment of explaining various musical links, especially in the emerging modern literature, opens new possibilities of interpretation. Undoubtedly one of the most tantalising research tropes turns out to be confrontation of a literary text with the score (a musical work), which, in effect, will lead us to talk about the phenomenon of a **literary score**. Of course, the use of this term does not imply or attempt to introduce radical changes in the currently established terminology. Not does it mean that there will be a resignation from any of the problems of "music in literature". All throughout, the phenomena indicated by Steven P. Scher are constantly in the field vision. Grounds for deciding a research trope are purely pragmatic: as to interpret various literary texts in which the concept of a score plays an important role, it is perhaps easiest to show the evident realisation of "music in literature" (including intermedial constructs), as well as a realisation supported solely by conventionality and the author's rhetorical play with the interpreter.

I. Text – Score

The idea of "score", taken from the musicological dictionary, often appears in literary criticism discourse today despite the fact that, at first glance, it is difficult to identify with literature alone. In literary criticism, the word "score" is defined – on one side – as literary text. This definition is about a metaphor referring to a text and textuality placing it in the order of such concepts as "fabric", "network", "web" and similar. On the other hand, many specific literary realisations indicate their relationship with musical compositions or their musical nature in general.

4 See commentary by Stanisław Dąbrowski "«Muzyka w literaturze». (Próba przeglądu zagadnień)," in *Poezja*, 3 (1980): pp. 19–32.

The first case concerns purely theoretical proposals created by thinkers such as R. Barthes, P. Ricoeur, M. Butor.[5] The question of the score *sensu largo* becomes a matter of interest in this book to the extent that it serves as an initial review of the issues and is useful to the arguments when analysing the chosen texts. I am interested in the second case, namely, the problem of intertextual relationships in literature occurring between a given literary text and a particular piece of music. In this way, there will be interpretative situations where the term "score" retains its proper musicological meaning in literary theory.

Very different problems appear when we try to see the results of the adoption of such a research perspective that is conditioned less through proposals (which within the field of traditionally defined aesthetics would be called studies in correspondence of arts) than by theories of intertextuality and intertextual models of interpretation in the field of reflection. The use of the term "score" in various interpretative contexts involves not only extraliterary and intersemiotic genological references and the existence of literary and musical palimpsest constructs[6] (which represent a peripheral manifestation that gives way to Gérard Genette's formula of "literature in the second degree"), but it also provokes many other views. Some of them being the graphic-phonic or sound form of a given record (as in the case of texts with a connection to the avant-garde or neoavant-garde trends of the last century), the theoretical proposals defined by the author's suggestions or comments, and the musical invention of the interpreter and their hypothetical musical interpretations. Undoubtedly today (at a time when the interest of literary critics in comparative literature, particularly musical-literary,

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5 See, among others: R. Barthes, "La partition," in idem, *S/Z*, Paris: Éd. du Seuil, 1970, p. 35 (see English edition: R. Barthes, "The Full Score," in idem, *S/Z: An Essay*, transl. R. Miller, New York: Hill and Wang, 1975, p. 28); P. Ricoeur, "Qu'est-ce qu'un texte?," in idem, *Du texte à l'action. Essais d'herméneutique*, Vol. 2, Paris: Éditions du Seuil, 1986, p. 153 (see English edition: P. Ricoeur, "What is a Text?," in idem, *From Text to Action: Essays in Hermeneutics, II*, trans. K. Blamey, J. B. Thompson, Evanston, IL: Northwestern University Press, 1991, p. 119); M. Butor, "La partition," in idem, *Improvisations sur Michel Butor. L'écriture en transformations*, Paris: Ed. La Différence, 1993, pp. 265–268 (see English edition: M. Butor, "Literature and Music," in idem, *Improvisations on Butor: Transformation of Writing*, trans. E. S. Miller, Gainesville: University Press of Florida, 1996, pp. 172–189).

6 Here I am making reference to Genette's famous palimpsest metaphor, mentioned by the intertextuality theorist for the first time in the essay "Proust palimpseste" (see G. Genette, *Figures I*, Paris: Éd. du Seuil, 1966, pp. 39–67), later becoming the title of one of this author's most significant publications: *Palimpsestes. La littérature au second degré*, Paris: Éd. du Seuil, 1982 (see English edition: G. Genette, *Palimpsests: Literature in the Second Degree*, trans. C. Newman, C. Doubinsky, Lincoln – London: University of Nebraska Press, 1997).

is growing[7]) extensive commentary – because of the literary use of the term "score" – is equally tempting and attractive in the rhetorical sense, and in most cases, also raises certain suspicions, reasonable objections or, at best, a research scepticism[8].

The consent found among literary scholars to sanction the existing state of affairs – to speak of the literary text as a "score" (thus to test the usefulness of the musicological description in literary studies) – is to some extent a result of authors' intervention. There is no need to convince us that the contemporary artist that has the goal of strengthening (or legitimising) his justification of his views would willingly use the effect, as Friedrich Nietzsche would say, of the "tremendous paradox"[9]. Michel Butor, for example, referring to the tradition initiated in modern literature by Mallarmé and exposing the fact of a break with the conventions of the novel, does not hesitate at the turn of the XXI century to make the claim that: "The idea of text as a score leads to a new conception of literature"[10] (the writer and theoretician of intertextuality indeed has some convincing arguments for such an original thesis). It is not difficult to predict the further consequences of this: Butor's interpreters take his "dictionary" and comment on the author's suggestions in the context of specific annotations (e.g. *6 810 000 litres d'eau*

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7 See, among others, the volume on French comparatists (*Littérature et musique dans la France contemporaine*, eds. J.-L. Backès, C. Coste, D. Pistone, Strasbourg: Presses Universitaires de Strasbourg, 2001), and volumes published in the series "Word and Music Studies" (including *Word and Music Studies. Defining the Field*, eds. W. Bernhart, S. P. Scher, W. Wolf, Amsterdam – Atlanta: GA Rodopi, 1999; *Musico-Poetics in Perspective: Calvin S. Brown in Memoriam*, eds. J.-L. Cupers, U. Weisstein, Amsterdam – Atlanta: GA Rodopi, 2000; *Word and Music Studies. Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage*, op. cit.).

8 Moreover, this scepticism in research – as an integral feature of any comparative studies focused on musical and literary problems – results from the same understanding of "music in literature." Characteristic doubts arise, among others, with Pierre Brunel: there is, on the one hand, the justifiable belief in the minimal possibilities of the use of music conventions in literature, on the other – the no less reasonable belief about certain manners of "writing music". See P. Brunel, "Écrivains compositeurs," in *Fascinations musicales. Musique, littérature et philosophie*, ed. C. Dumoulié, Paris: Les Editions Desjonquères, 2006, pp. 209–224.

9 Nietzsche said "One sometimes needs witty people so as to win them over to a proposition so that they may exhibit it only in the form of a tremendous paradox" (F. Nietzsche, *Human, All Too Human*, Vol. 1, trans. R. J. Hollingdale, Cambridge: Cambridge University Press, 1986, par. 307, p. 164).

10 After the French "L'idée du texte comme partition aboutit à une conception nouvelle de la littérature" (M. Butor, *Improvisations sur Michel Butor. L'écriture en transformations*, op. cit., p. 267). See also English translation: *Improvisations on Butor: Transformation of Writing*, op. cit.

par seconde and *Réseau aérien*[11]), and even try to formulate a general theory of text[12] in the taken optic. Examples of such behaviour in the case of contemporary literature are without doubt more numerous: reference of a written text to a musical score – this time with completely different reasons to those of the French writer – become a typical feature of the thinking of the sonorant poets (such as Henri Chopin, Bernard Heidsieck and Michèle Métail) about a contemporary variant of oral literature: sound poetry. This fact, of course, provokes interpreters into a certain type of generalised opinions and not just in moments of interpreting sound text with such suggestive titles such as Bernard Heidsieck's *Poèmes-partitions*.

By indicating two characteristic behaviours of literary criticism provoked by Butor's theoretical concepts and the sonorant poets, bearing in mind the conditions of interpretation of some of Miron Białoszewski's writings (in particular *Imiesłów* [*Participle*], a work from the Teatr Osobny[13]), I am not generalising or creating any interpretative rules; even more so, I am not overestimating the author's decisions. After all, the matter looks completely different in the situation, for example, of Bogusław Schaeffer, who takes a radically different position when compared with Michel Butor and the creators of sound poetry. It is well known that as a dramatist he shunned calling his own texts "theatrical scores"[14] (no doubt in this matter the voice of the composer, music theorist, creator of graphic music scores overwhelms the voice of the dramatist) and that he criticises this interpretative practice. But it is also well known that this fact does not seem to trouble many commentators[15], who name Schaeffer's writings as a "form of musical score", "theatrical score", "stage score", "dramaturgical score" …

In such circumstances, I take into account the tension between *intentio auctoris*, *intentio operis* and *intentio lectoris*[16] and proceed to the initial hypothesis;

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11 See F. Rigal, *Butor: la pensée-musique. Précédé d'une lettre de Michel Butor*, Paris: L'Harmattan, 2004, p. 244.

12 J.-C. Vareille, "Butor ou l'intertextualité généralisée," in *Le Plaisir de l'intertexte. Formes et fonctions de l'intertextualité: roman populaire, surréalisme, André Gide, Nouveau Roman*, eds. R. Theis, H. T. Siepe, Actes du colloque à l'Université de Duisburg, Frankfurt am Main – Bern – New York – Paris: Peter Lang, 1986, pp. 277–296.

13 Translator's note – Teatr Osobny can be translated in different ways; as 'Independent Theatre', 'Individual Theatre' and as 'Separate Theatre'. The original Polish name captures an aspect of all three and is used in the text hereafter.

14 "Nie mam elitarnych intencji," interview by Monika Kuc with Bogusław Schaeffer, in *Rzeczpospolita*, 277 (2004): p. 10.

15 See for example M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, Poznan: Wydawnictwo Naukowe UAM, 2002, *passim*.

16 See U. Eco, "Overinterpreting Texts," in U. Eco, R. Rorty, J. Culler, Ch. Brooke-Rose, *Interpretation and Overinterpretation*, ed. S. Collini, Cambridge: Cambridge University Press, 1992, pp. 45–66. See also idem, "Between Author and Text," in ibid., pp. 67–88.

interpretive ideas associated with "**scores**" ***sensu largo*** are usually an attempt to capture specificity of a given text and / or talk about textuality (inter alia by virtue of graphic, phonic or sound conditions, because of the nature of the avant-garde record, on account of postmodern bricolage). One of the interpretative ideas is spreading through the circles of contemporary literary criticism discourse with full approval of the authors (in the case of Butor); others – as revealed by even the most cursory insight into the reception of Schaeffer's dramas – depart from the authors' comments, become the result (if we could use such a phrase) of "private", idiosyncratic interpretative practices. Undoubtedly it is impossible to resign from the context of various situations of literary criticism where the term "score" appears in the metaphorical, individually defined sense at the moment of here accomplishing certain theoretical judgments. However, in the perspective of intertextuality and other research possibilities, which are connected to **score *sensu stricto***, there exists the least controversial use of the musicological term in literary studies. This is what I would like to pay special attention in the following chapters of the book.

Although this may be an obvious matter, the problem has been rarely noticed by our literary critics (also those involved with issues of intertextuality and intertextual phenomena). This problem being that a condition – or one of the conditions – of interpreting certain texts proves to be a score of a particular musical work. Interpretation of a text such as *Aria: Awaria*[17] [*Aria: Failure/ Emergency*] from the volume *Chirurgiczna precyzja* [*Surgical Precision*] by Stanisław Barańczak seems to be impossible without reaching for the score of *Don Giovanni*, without listening to and having familiarity with Mozart's opera, particularly Donna Elvira's aria, "Ah chi mi dice mai" (it is similar with interpreting Barańczak's *Podróż zimowa* [*Winter Journey*]. Likewise, it cannot take place without Schubert's *Winterreise*). Michel Butor's reader *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* turns out to be somewhat hermetic without taking account of the structure of Beethoven's *33 Variations on a Waltz by Anton Diabelli*, Op. 120, and without drawing conclusions from the fact that the writer started his work with Beethoven's score. Reading the work: *Tłumaczenia Szopena* [*Translations of Chopin*], which is called *Zakochana (Dzieło 7. Mazurek 2.)*[18] [*In Love (Work 7. Mazurka 2.)*], in isolation from the *Mazurka in A minor* from Op. 7 happens today and is dangerous (axiological considerations decide this first and foremost). Perhaps it may even be impossible because without its context the "usefulness" of

17 Translator's note – 'Awaria' means both 'failure' and 'emergency' in Polish, hence the title could be translated as 'Aria: Failure/Emergency'. For the purpose of clarity the original title is used hereafter.

18 For ease of reading, the original Polish title will be used hereafter.

Chopin's compositions are obscured, as well as its particular meaning in a dialogue led by Kornel Ujejski with the Chopin interpreter – Leonia Wild. And so, the palimpsest character of the named literary texts determines the mode of reading, imposes an intertextual (intermedial) and also an intertextual model of interpretation. Choice of the intertextual perspective in the case of studying this kind of musical reference in literature may seem obvious, but nevertheless it involves that which should immediately be emphasised, along with its many dangers: the need for intrusion into the field of various intertextual phenomena and of the necessary revision of the theory of intertextuality.

II. "Classical" Theory of Intertextuality

The basic complications connected to the theories of intertextuality and even the usage of the term "intertextuality" are commonly known today[19]. To be as simple as possible, we may say that **intertextuality** is a category of thinking that is as much post-structuralist (J. Kristeva, R. Barthes), including deconstructive (J. Derrida) or deconstructionist (H. Bloom), as it is late structuralist (L. Jenny, G. Genette, M. Riffaterre, L. Dällenbach, R. Debray-Genette). Extremely individual ideas and definitions mean that we are unable in any way to reconcile the various research perspectives, which may be based on differing assumptions, into a single proposal. Some theorists have indeed consciously complicated our image of the matter, and even if we only mention Gérard Genette's deliberately unstable discourse, then his renaming of "intertextuality" to "architextuality" in *Introduction à l'architexte* (Paris: Seuil, 1979) and later to "transtextuality" in *Palimpsestes. La littérature au second degré* (Paris: Éd. du Seuil, 1982), and "paratextuality" (*Introduction à l'architexte*) to "hypertextuality" (*Palimpsestes*)[20], not to mention eccentric

19 In recent years several books have been released in which the authors attempt to organise the issues of intertextuality in various combinations, including: A.-C. Gignoux, *Initiation à l'intertextualité* (Paris: Ellipses, 2005); M. Orr, *Intertextuality: Debates and Contexts* (Cambridge: Polity Press, 2003); T. Samoyault, *L'Intertextualité. Mémoire de la littérature* (Paris: Nathan Université, 2001); G. Allen, *Intertextuality* (London: Routledge, 2000).

20 Definitions of intertextual phenomena, repeatedly modified by Genette, raised criticism and sparked disputes. See, for example, Michał Głowiński's comments "O intertekstualności," in *Pamiętnik Literacki*, 4 (1986): pp. 77–100 (also in *Nowe problemy metodologiczne literaturoznawstwa*, eds. H. Markiewicz, J. Sławiński, Cracow: Wydawnictwo Literackie, 1992, pp. 185–212; idem, *Prace wybrane*, Vol. 5: *Intertekstualność, groteska, parabola: szkice ogólne i interpretacje*, ed. R. Nycz, Cracow: Universitas, 2000, pp. 5–33).

comments of the nature: "At the time of writing (13 October 1981) I am inclined to recognize five types of transtextual relationships"[21].

As can be seen from just the example of modelling Genette's theories – from *Introduction à l'architexte* (1979), through *Palimpsestes* (1982), past *Seuils* (1987) [translated as *Paratexts. Thresholds of Interpretation*, 1997] and *Figures IV* (1999) – reconciling the ideas of intertextuality is today impossible and to a certain extent pointless. However, even in such circumstances, it is worth zooming in – in the most perfunctory way – on some facts. Julia Kristeva initiated the issues of intertextual studies, which from the end of the 1960s became the special domain of French language scholars (focused around the Paris based journal "Tel Quel"). It was exactly her commenting on Mikhail Bakhtin's cultural theory (including Bakhtin's concepts of dialogism and polyphony[22]) that brought the term "intertextuality" into circulation in an article written in 1966 and published a year later in the April edition of *Critique* – "Bakhtine, le mot, le dialogue et le roman"[23]. Kristeva's first proposal sounds thus: "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity [...]"[24]. It should be emphasised that the fragment in which she resigns from Bakhtin's[25] "intersubjectivity" in favour of "intertextuality", has the form of a sketch and it should not be understood in the context of many

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21 G. Genette, *Palimpsests: Literature in the Second Degree*, op. cit., p. 1 (see G. Genette, *Palimpsestes. La littérature au second degré*, op. cit., p. 8).

22 Bakhtin's suggestions are straightforwardly referred to as intertextuality theory by Tzvetan Todorov. See T. Todorov, *Mikhaïl Bakhtine. Le principe dialogique*, Paris: Éditions du Seuil, 1981 (chapter 5: *Intertextualité*, pp. 95–115) (see English version: T. Todorov, *Mikhail Bakhtin: The Dialogical Principle*, trans. W. Godzich, Minneapolis: University of Minnesota Press, 1984, pp. 60–74).

23 J. Kristeva, "Bakhtine, le mot, le dialogue et le roman," in *Critique*, 239 (1967): pp. 438–465 (the text under a slightly changed title – "Le mot, le dialogue et le roman" – is to be found in Kristeva's book *Sèméiotikè: recherches pour une sémanalyse*, Paris: Éditions du Seuil, 1969, pp. 143–173) (English version: "Word, Dialogue and Novel," trans. A. Jardine, T. Gora, L. S. Roudiez, in *The Kristeva Reader*, ed. T. Moi, New York: Columbia University Press, 1986, pp. 34–61).

24 J. Kristeva, "Word, Dialogue and Novel," op. cit., p. 37. In the original: "tout texte se construit comme mosaïque de citations, tout texte est absorption et transformation d'un autre texte. A la place de la notion d'intersubjectivité s'installe celle d'*intertextualité* [...]". J. Kristeva, "Bakhtine, le mot, le dialogue et le roman," op. cit., pp. 440–441 (see eadem, *Sèméiotikè: recherches pour une sémanalyse*, op. cit., p. 146).

25 The issue of intertextuality is indeed foreshadowed both by Bakhtin's theories and, as stressed by Julia Kristeva, in *Sèméiotikè: recherches pour une sémanalyse* (op. cit., p. 145, footnote 3) – de Saussure's anagrams. Those anagrams were published by Jean Starobinski: *Les Mots sous les mots. Les Anagrammes de Ferdinand de Saussure*, Paris: Gallimard, 1971.

other commentaries spread in *Sèméiotikè: recherches pour une sémanalyse* (in particular contained in the text: "Pour une sémiologie des paragrammes" from 1967)[26]. Intertextuality, according to the literary researcher, is an understanding of poetic words/language as "at least double"[27]; in other words, an understanding of text as "productivity"[28]. Kristeva's assumptions otherwise gain additional articulation in *La révolution du langage poétique. L'avant-garde à la fin du XIXe siècle: Lautréamont et Mallarmé* (Paris: Éd. du Seuil, 1974), where intertextuality is defined in the context of Freud's psychoanalysis in the category of transposition – "transposition of one (or several) sign system(s) into another"[29] – or generally speaking as a network of inter-system relationships.

Today one may risk the assertion that all other theories of intertextuality – not just those characterised by representatives of the "Tel Quel" group and formulated from a post-structuralist position – are situated to some degree in Kristeva's concept. Roland Barthes is directly interested in her proposals, willingly defining intertextuality in a periphrastic manner as something "already read" – "*déjà lu*"[30]. He annexes the ideas and terminology of the French researcher of Bulgarian origin when drafting the *Encyclopædia Universalis* entry about "Theory of text" ["Texte (théorie du)"] (and assumes theoretical categories such as productivity and sensoproductivity, phenotext and genotext among others). Remaining with the assertion that text is the result of the existence of other texts, "Every text is **intertext**". By understanding that intertext is a "general field of anonymous

26 See J. Kristeva, *Sèméiotikè: recherches pour une sémanalyse*, op. cit., p. 115 ("*intertextual* analysis"), p. 175 ("literary text is a network"), p. 255 ("*intertextual* space"). See also the definition of intertextuality in "Problèmes de la structuration du texte" (in *Théorie d'ensemble*, Coll. "Tel Quel", Paris: Editions du Seuil, 1968, p. 299).

27 J. Kristeva, *Sèméiotikè: recherches pour une sémanalyse*, op. cit., p. 146.

28 See J. Kristeva: "Le texte clos," in *Langages*, 12 (1968): p. 103 (also in: eadem, *Sèméiotikè: recherches pour une sémanalyse*, op. cit., p. 113); "La Productivité dite texte," in *Communications*, 11 (1968): pp. 59–63 (also in: eadem, *Sèméiotikè: recherches pour une sémanalyse*, op. cit., pp. 208–245).

29 J. Kristeva, *La révolution du langage poétique. L'avant-garde à la fin du XIXe siècle: Lautréamont et Mallarmé*, Paris: Éd. du Seuil, 1974, p. 59 (English version: J. Kristeva, *Revolution in Poetic Language*, trans. M. Waller, New York: Columbia University Press, 1984, pp. 59–60).

30 R. Barthes, *S/Z*, op. cit., p. 28. See also R. Barthes, "De l'oeuvre au texte," in idem, *Le bruissement de la langue*, Paris: Editions du Seuil, 1984, p. 73. See first edition: R. Barthes, "De l'oeuvre au texte," in *Revue d'Esthétique*, 3 (1971): pp. 225–232 (English translation: R. Barthes, "From Work to Text," in idem, *Image, Music, Text*, trans. S. Heath, London: Fontana Press, 1977, pp. 155–164).

formulae"[31], the author of "La mort de l'Auteur"[32] radicalises the theory of the participant of his seminars. (Inter)text is conceived in terms of dissemination[33] and is defined, whether in *S/Z*, or in *Le plaisir du texte*, or in *Roland Barthes par Roland Barthes*, in broadly sociocultural terms[34]. The problem of intertextuality in this case gains a theoretical interpretation that in later times interests genetic critics and becomes a proposal willingly invoked by theorists of internet hypertext.

Michael Riffaterre explains the issue of "intertext" considered in close relation with "intertextuality" from the perspective of Peircean semiotics, amongst others, quite differently to Barthes. The literary critic takes a consistently pragmatic position: "Intertext", as he wrote in the article *L'intertexte inconnu*, "is the collection of texts which may refer to that which you have before your eyes, the collection of texts which appear in your memory whilst reading a given fragment"[35]. Here, intertextuality turns out to have been an effect of a certain kind of reading: intertextual reading, which in Riffaterre's opinion becomes the opposite of linear reading[36]. Pragmatic-hermeneutical assumptions cause that the Riffaterrean approach to the intertextual issues and categories (intertext, textuality, intertextuality)[37] are different at first glance from the theoretical and speculative approach of Barthes. Well, a supporter of intertextual semiotics, is interested in reading involving intuitive cultural practice; a kind of reading that leads to certain

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31 R. Barthes, "Texte (théorie du)," in *Encyclopædia Universalis*, Vol. 15, Paris: Encyclopædia Universalis France, 1973, p. 1015.

32 Undoubtedly Barthes' concept of the "The Death of the Author" is directly connected with the issue of intertextuality. See R. Barthes, "La mort de l'Auteur," in *Manteia*, 5 (1968): pp. 12–17. This essay appeared in English in the journal *Aspen*, 5–6 (1967).

33 R. Barthes, "Texte (théorie du)," op. cit., p. 1015.

34 See R. Barthes: *S/Z*, op. cit., pp. 58–59; *Le plaisir du texte*, Paris: Éditions du Seuil, 1973, p. 59 (see also R. Barthes, *The Pleasure of the Text*, trans. R. Miller, New York: Hill and Wang, 1975, pp. 35–36); *Roland Barthes par Roland Barthes*, Paris: Éditions du Seuil, 1975, p. 68 (see also *Roland Barthes by Roland Barthes*, trans. R. Howard, New York: Hill and Wang, 2010).

35 M. Riffaterre, "L'intertexte inconnu," in *Littérature*, 41 (1981): p. 4. See also M. Riffaterre: "Syllepsis," in *Critical Inquiry*, 4, Vol. 6 (1980): pp. 626–627; "La trace de l'intertexte," in *La Pensée*, 215 (1980): pp. 4–5. *Nota bene*, the issue of intertextuality is present in Michael Riffaterre's early books, in *Essais de stylistique structurale* (Paris: Flammarion, 1971), as well as in *Semiotics of Poetry* (Bloomington: Indiana University Press, 1978).

36 M. Riffaterre, "L'intertexte inconnu," op. cit., pp. 5–6. See also M. Riffaterre, "La syllepse intertextuelle," in *Poétique*, 40 (1979): p. 496.

37 In the case of the pragmatic model, supported by Michael Riffaterre, intertextuality forms the basis of textuality. See M. Riffaterre: *La production du texte*, Paris: Seuil, 1979, p. 128 (English translation: M. Riffaterre, *Text Production*, trans. T. Lyons, New York: Columbia University Press, 1983); "Sémiotique intertextuelle: l'interprétant," in *Revue d'Esthétique*, 1–2 (1979): p. 128.

findings and decisions of interpretation. The characteristic thing about this is that in distancing himself from a speculative interpretation of intertextuality, Riffaterre also omits the perspective of what may be said to be "strong" intertextuality linked to the author's intentions. "Obligatory intertextuality"[38] appears at the centre of his interests (defined in opposition to "aleatory intertextuality"), imposed and conditioned by the culture, competence and reading presuppositions of the recipient. This is also why the model form of intertextual reading is the concept of reading based on the schema of the "semiotic triangle" – that is, a way of explaining the text-intertext relationship in the light of a proposed "intermediate" text: the interpretant.[39]

The limitation of the reflection to only the direct relationship of text-to-intertext, and the choice to not take into consideration the interpretant in Michael Riffaterre's case means a resignation from intertextual study. In turn, this means that one is to be content with the traditional criticism of the sources[40]. Meanwhile, for Gérard Genette, who postulated a purely formal examination of the literary relationships, this "direct relationship" becomes adequate or even an iron argument for "textual transcendence"[41]. In fact, intertextuality according to one of the Genette definitions, which he described in *Palimpsests* as "restrictive" (strict) is "a relationship of copresence between two texts or among several texts"[42] and "the actual presence of one text within another"[43]. As is well known, in the *Palimpsests* this category is one of five categories within the broadly defined "transtextuality". This five-part typology – best known today to Polish literary critics from the French theoretical typologies of literature – include in turn: intertextuality (literary allusion, quotation, plagiarism),

38 M. Riffaterre, "La trace de l'intertexte," op. cit., p. 5.

39 M. Riffaterre, "Sémiotique intertextuelle: l'interprétant," op. cit., pp. 128–150. It has to be mentioned that intertextual semiotics in Riffaterre's later works is presented against the background of psychoanalytical research. See M. Riffaterre, "The Intertextual Unconscious," in *Critical Inquiry*, 2 (1987): pp. 371–385. See also M. Riffaterre, *Fictional Truth*, Baltimore – London: Johns Hopkins University Press, 1990, pp. 91 ff.

40 According to Riffaterre, intertextuality can exist only when the transition between the text (*T*) and intertext (*T'*) is realised through the interpretant (*I*). This is a previous intertext that mediates between the text (*T*) and the intertext (*T'*). M. Riffaterre, "Sémiotique intertextuelle: l'interprétant," op. cit., p. 135.

41 G. Genette, *Palimpsests: Literature in the Second Degree*, op. cit., pp. 1, 4, 8.

42 Ibid., p. 1.

43 Ibid., p. 2. A similar definition, in relation to the quotation, appears three years earlier in *Introduction à l'architexte*, where Genette talks about the actual existence of "one text within another" (G. Genette, *Introduction à l'architexte*, Paris: Seuil, 1979, p. 87; see translation: G. Genette, *The Architext: An Introduction*, trans. J. E. Lewin, Berkeley, CA: University of California Press, 1992, p. 82).

paratextuality (title, subtitle, introduction, motto, afterwords, notes, etc.), metatextuality (commentary, and in particular discursive mention in another text), hypertextuality (parody, travesty, pastiche) and architextuality (general genological reference in connection to the connotations of titles such as *Poetry* or *Novel*). Genette places the question of hypertextuality at the centre of his attention (hypertext that remains in a relation to earlier text is called hypotext)[44]; in other words, he is interested in the literary mechanism of "grafting" secondary texts, which theorists include in the categories of bricolage.

III. Consequences for Literary Studies

Today, recalling "classical" interpretations of the issues of intertextuality is absolutely enough to conclude that the term proposed by Julia Kristeva – "*intertextualité*" – which has been functioning for four decades in literary critics' dictionaries (and now also those beyond), potentially makes two basic uses possible. This is, among other things, due to having the same lexical forms where the prefix 'inter-' means a relationship of reciprocity, that is, the mediatisation (therefore, the accent will be placed on various types of formal study). The suffix '-te' means, in turn, quality and "a certain degree of abstraction"[45] (this aspect will be particularly exposed in concepts where the authors challenge the formal definition). Therefore it may be possible to indicate, despite the difficulties shown with organising the theory of intertextuality, two tight reflections which bring together various proposals. One line of reflection governs the rules of polysemy and decidability, and the second: the rules of productivity, sensoproductivity, dissemination[46]; in the case of the first we pass through intertextual interpretation to determine the specifics of a given text (or generally, work of art), and in the case of the second – through the reading practice of emancipating *signifiants* – to the theory of text (this is why Kristeva's formula "network of connections"[47] refers

44 Attempts at organising the manifestations of intertextuality eventually led to forming the typology of "hypertextual practices" – typology of literary genres. See G. Genette, *Palimpsests: Literature in the Second Degree*, op. cit., p. 27.

45 H.-G. Ruprecht, "Intertextualité," in *Texte*, Revue de Critique et de Théorie Littéraire, 2 (1983): p. 13 (special issue "L'Intertextualité: Intertexte, autotexte, intratexte").

46 As it is commonly known, Derrida's term (used among others as the title of one of the first philosopher's books *La dissémination*, Paris: Seuil, 1972; see English edition: *Dissemination*, trans. B. Johnson, Chicago: University of Chicago Press, 1981) was adopted also by Kristeva (see *Sèméiotikè: recherches pour une sémanalyse*, op. cit., p. 292) and Barthes (see "Texte (théorie du)," op. cit., p. 1015).

47 J. Kristeva, *Sèméiotikè: recherches pour une sémanalyse*, op. cit., p. 175.

to a literary work, or Barthes mentions the "theory of text"). In one situation, the main accent falls on the syllables *inter-* and the narrowly understood text mediatisation (this relation text, composed of other text/texts, could also be, as Michael Riffaterre argues, an effect of purely reading operations); the other accent falls on the part of *textuality* (in the extreme consequence of the problem of pantextuality, which is most adequately captured in the Derridian phrase "*texte général*"[48] and was once widely commented upon in the literary debates with the formula "*Il n'y a pas de hors-texte*"[49]). It should be emphasised that today the various ways of placing the issues of intertextuality within specific strands of reflection is not merely the simple question of: a choice of one of them, a choice between a pragmatic and an analytical-interpretative viewpoint, or a theoretical, speculative viewpoint that would as much as situate them in a defined area of the influence of the theory[50].

To summarise our previous observations, intertextuality was never, as some literary critics sometimes say, a "universal" category in literary criticism during the last decades (another thing is that it effectively aroused hopes combined with interpretative practices, and researchers' excessive optimism in a variety of different environments). Universality – and as a result: battles about "strong" theories – was not brought into the equation for the simple reason that for Julia Kristeva the term intertextuality meant something different at the end of the 1960s. This avoidance of bringing in universality occurred from the point of drawing consequences out of Bakhtinian theories and de Saussure's anagrams, to what it meant for those who tried to define postmodernist literature and establish the union of ideas of postmodernism (for example M. Pfister[51]) in the 1980s. Still it means something else for those who are today advocates of genetic criticism and are interested in studying the production of text; they view the phenomenon

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48 J. Derrida, *Positions: entretiens avec Henri Ronse, Julia Kristeva, Jean-Louis Houdebine, Guy Scarpetta*, Paris: Éditions de Minuit, 1972, *passim* (see English edition: J. Derrida, *Positions*, trans. A. Bass, Chicago: University of Chicago Press, 1981).

49 J. Derrida, *De la grammatologie*, Paris: Éditions de Minuit, 1967, p. 227 (see English edition: J. Derrida, *Of Grammatology*, trans. G. Ch. Spivak, Baltimore – London: Johns Hopkins University Press, 1976). Vincent B. Leitch writes about the broad understanding of intertextuality in the field of deconstruction: *Deconstructive Criticism: An Advanced Introduction*, New York: Columbia University Press, 1983, pp. 55–163.

50 We are thus interested in both groups of "intellectuals" mentioned by Heinrich E. Plett: progressive theorists ["*the progressives*"] and "traditionalists" (it is interesting to know that both groups consider their adversaries "anti-intertextualists"). H. E. Plett, "Intertextualities," in *Intertextuality*, ed. H. E. Plett, Berlin – New York: Walter de Gruyter, 1991, pp. 3–5.

51 See M. Pfister, "How Postmodern Is Intertextuality?," in *Intertextuality*, op. cit., pp. 207–224.

of literature as proposed by Jean Bellemin-Noël as "*avant-texte*"[52] in view of his own theory of intertextuality[53] (for example R. Debray-Genette[54]). Suffice to say in the present case of today's comparatists alone the situation turns out to be ambiguous. After all, on the one hand, as is commonly believed, "intertextuality is to comparatists what the steppe is to the Cossack"[55], and on the other, it is a kind of trump card that is the subject of an undecidable dispute. For the researcher occupied with interdisciplinary comparatism, intertextuality first and foremost represents the possibility of analysing phenomena between several art forms that can be intermedial; this researcher also has the possibility of undertaking studies of an interdisciplinary nature. The researcher dealing with the so-called cultural comparatism, however, has the possibility of breaking with traditional research of the type known as "influenceology" (in practice, this allows us to remove the word "influence" from the comparatist dictionary and speak about cultural reality through the perspective of "imagology", or post-colonial studies, amongst others).

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52 "*Avant-texte*", the key term in genetic criticism theory ("ante-text") appears in the title of Jean Bellemin-Noël's book *Le Texte et l'avant-texte. Les brouillons d'un poème de Milosz* (Paris: Librairie Larousse, 1972). It has to be borne in mind that Bellemin-Noël is skeptical about the notion of "intertextuality" and associates it with the Tel Quel group way of thinking. See M. Angenot, "L'intertextualité": enquête sur l'émergence et la diffusion d'un champ notionnel," in *Revue des Sciences Humaines*, 189 (1983): p. 123.

53 See L. Milesi, "Inter-textualités: enjeux et perspectives," in *Texte(s) et Intertexte(s)*, eds. É. Le Calvez, M.-C. Canova-Green, Amsterdam: Rodopi, 1997, pp. 25–30. Anne-Claire Gignoux draws a distinction between "*réécriture génétique*" (which is concerned with the process of producing the text, analysed within genetic criticism) and "*récriture intertextuelle*" (the manner of writing typical for example for *nouveau roman* writers). A.-C. Gignoux, "De l'intertextualité à la récriture," in *Narratologie*, 4 (2001): p. 59 (special issue "Nouvelles approches de l'intertextualité").

54 According to Raymonde Debray-Genette, genetic criticism has to be based on the "poetics of intertextuality" (R. Debray-Genette, *Métamorphoses du récit. Autour de Flaubert*, Paris: Seuil, 1988, p. 27).

55 E. Kasperski, "O teorii komparatystyki," in *Literatura. Teoria. Metodologia*, ed. D. Ulicka, Warsaw: Wydział Polonistyki UW, 2001, p. 355. The importance of intertextuality research is strongly emphasised in Polish comparative studies, as evidenced by numerous voices in the Radziejowice discussion (*Badania porównawcze. Dyskusja o metodzie*, Radziejowice, 6–8th February 1997, ed. A. Nowicka-Jeżowa, Izabelin: Świat Literacki, 1998, *passim*) and published texts in *Antologia zagranicznej komparatystyki literackiej* (ed. H. Janaszek-Ivaničková, Warszawa: Instytut Kultury, 1997): U. Broich, "Pola odniesień intertekstualności. Odniesienia do pojedynczego tekstu" (pp. 177–180), M. Pfister, "Pola odniesień intertekstualności. Odniesienia do systemu" (pp. 182–187).

The category of intertextuality, to repeat once more, has not become a "universal" category in the discourse of the humanities, but it very quickly gained the status of a term in circulation. This was mainly determined by two factors. Firstly, in the 1970s, in a relatively short period of time, there was an emergence of a variety of interpretations and attempted applications of intertextuality by literary critics (Kristeva, Barthes, Jenny, Culler, Genette, Riffaterre, Compagnon). Secondly, as a further consequence of this circulation of the term intertextuality, there has been a great interest in the theories of intertextuality during the next two decades[56]. The existence – in the 1970s and 1980s – of a particular trend in intertextual studies[57] resulted in the modification and tailoring of the "classical" theory to individual research needs. These "classical" theories, as may be said in the most far-reaching, albeit dangerous, generalisation are associated in three ways: firstly, with **writing** (hence such terms as "bricolage", "work of transformation

56 The scale of interest in the issues of intertextuality research in Polish literary studies of the 1980's and 90's is best reflected by special issues of *Pamiętnik Literacki* (1988, no. 1, 2) and numerous studies, including M. Głowiński, "O intertekstualności," op. cit.; T. Cieślikowska, „Z problemów intertekstualności," in *W kręgu historii i teorii literatury*, eds. B. Zakrzewski, A. Bazan, Wrocław: Ossolineum, 1987, pp. 11–16 (also in: eadem, *W kręgu genologii, intertekstualności, teorii sugestii*, Warsaw: PWN, 1995, pp. 90–98); T. Cieślikowska, "Tekst intertekstualny. Tekst – kontekst – intertekst (Sytuacje graniczne)," in *Zagadnienia Rodzajów Literackich*, 1–2 (1988): pp. 89–97 (also in: eadem, *W kręgu genologii, intertekstualności, teorii sugestii*, op. cit., pp. 99–111); H. Markiewicz, "Odmiany intertekstualności," in *Ruch Literacki*, 4–5 (1988): pp. 245–263 (also in: idem, *Literaturoznawstwo i jego sąsiedztwa*, Warsaw: PWN, 1989, pp. 198–228); R. Nycz, "Intertekstualność i jej zakresy: teksty, gatunki, światy," in *Pamiętnik Literacki*, 2 (1990): pp. 95–116 (also in: idem, *Tekstowy świat. Poststrukturalizm a wiedza o literaturze*, Warsaw: Wydawnictwo IBL, 1993, pp. 59–82); S. Balbus, *Intertekstualność a proces historycznoliteracki*, Cracow: Wydawnictwo UJ, 1990; W. Bolecki, *Pre-teksty i teksty. Z zagadnień związków międzytekstowych w literaturze polskiej XX wieku*, Warsaw: PWN, 1991; *Między tekstami. Intertekstualność jako problem poetyki historycznej*, eds. J. Ziomek, J. Sławiński, W. Bolecki, Warsaw: Wydawnictwo Naukowe PWN, 1992; S. Balbus, *Między stylami*, Cracow: Universitas, 1993; E. Kasperski, "Związki literackie, intertekstualność i literatura powszechna," in E. Czaplejewicz, E. Kasperski, *Literatura i różnorodność. Kresy i pogranicza*, Warsaw: Wydawnictwo DiG, 1996, pp. 91–105; *Tekst i jego odmiany: zbiór studiów*, ed. T. Dobrzyńska, Warsaw: Wydawnictwo IBL, 1996; J. Sławiński, "Bez przydziału (VII)," in *Teksty Drugie*, 1–2 (1999): pp. 151–163.

57 The consequences of this state of affairs are bluntly commented on by Julia Kristeva, according to whom, at American universities, intertextuality has become a gadget (J. Kristeva, "Mémoire," in *L'Infini*, 1 (1983): p. 44). Also Hans-Peter Mai points to the existence of "terminological inflation" (H.-P. Mai, "Bypassing Intertextuality: Hermeneutics, Textual Practice, Hypertext," in *Intertextuality*, op. cit., p. 31).

and assimilation"[58], using "scissors and glue"[59]); secondly, with the **properties of the text itself** (either a specific text, more broadly characteristic of modern and postmodern literature, or text in general); thirdly, with the effects of **intertextual reading** ("the proper mechanism of literary reading"[60]), situating the problem of intertextuality in the perspective of awareness and / or unawareness, intentionality and / or unintentionality. An accurate assessment of the situation then, I think, would be formed by Tzvetan Todorov's laconic comment from a completely different occasion, "intertextuality is never absent"[61].

The avalanche of literary criticism proposals – both in theory and in interpretative practice[62] – now belongs, without a doubt, to the past. The category of intertextuality, however, remains present in the thinking of literary critics. It can almost be said that it serves various re-evaluations of previous reading projects, individual research methods, and methodological orientations. The current interest in intertextual reflection is due, on the one hand, to the fact of re-evaluation of existing research paradigms (the intertextual trend, as some wish to say, is one of the essential trends – apart from linguistic, ethical, narrative – in literary studies of the last decade). On the other hand, however this interest is due to the calibration of new research perspectives including: interdisciplinary studies, studies under the banners of genetic criticism[63], feminist studies and postcolonial studies[64], studies in the field of cultural comparative literature, and studies related

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58 L. Jenny, "La stratégie de la forme," in *Poétique*, 27 (1976): p. 262 (see English translation: L. Jenny, "The Strategy of Form," in *French Literary Theory Today: A Reader*, ed. T. Todorov, trans. R. Carter, London: Cambridge University Press, 1982, p. 39).

59 A. Compagnon, *La seconde main ou le travail de la citation*, Paris: Éditions du Seuil, 1979, p. 15.

60 M. Riffaterre, "La syllepse intertextuelle," op. cit., p. 496.

61 T. Todorov, *Mikhail Bakhtin: The Dialogical Principle*, op. cit., p. 68.

62 It is impossible to mention here – due to the abundance of the existing studies – even the most important and representative works in the area of theory of literature, which in the last four years have been devoted to the issue of intertextuality. I recommend a few bibliographical studies: D. Bruce, "Bibliographie annotée: écrits sur l'intertextualité," in *Texte*, Revue de Critique et de Théorie Littéraire, 2 (1983): pp. 217–258 (special editon of "L'Intertextualité: Intertexte, autotexte, intratexte"); *Intertextuality, Allusion, and Quotation. An International Bibliography of Critical Studies*, ed. U. J. Hebel, New York: Greenwood Press, 1989; H.-P. Mai, "Intertextual Theory – A Bibliography," in *Intertextuality*, op. cit., pp. 237–250); P. Rabau, *L'Intertextualité*, Paris: Flammarion, 2002, pp. 247–254.

63 This research perspective is heavily accented in the collected volume *Texte(s) et Intertexte(s)* (op. cit.), in which one of the three parts is devoted to the problem of "intertextuality and genetic criticism", also in the volume: *La création en acte. Devenir de la critique génétique*, eds. P. Gifford, P. and M. Schmid, Amsterdam – New York: Rodopi, 2007.

64 See G. Allen, "The Return to Bakhtin: Feminism and Postcolonialism," in idem, *Intertextuality*, op. cit., pp. 159–173.

to hypertext[65] and "e-literature". In conclusion, the erstwhile literary criticism projects of "intertextual poetics" (Jenny, Riffaterre, Genette) complement new projects today, to some extent supplementary, plotted in a broad cultural context. Their common feature, despite their distinct profiles, is a way of thinking and awareness for today's literary critics: "intertextual study", as Ryszard Nycz notes, "is the third great wave of modern poetological reflection"[66] (after the theory of imitation and emulation, and post-romantic theory of influence) and leads us to challenge the essentialist poetics.

IV. New Take on Intertextuality

Various studies under the label of intertextual research were initially concerned, in the 1970s, with **uniform phenomena**, which meant that they focused only on philological-literary questions (this is a fundamental trait of "classical" theory of intertextuality). However, the 1980s brought noticeable changes; within the humanities the scope of the phenomena connected with intertextuality began to broaden and, consequently, gradually transform the whole issue. Gérard Genette himself gave an example of such an action in *Palimpsests*, where he indicated – despite dealing there with literary intertexual references – the problem of the existence of "hyperesthetic practices"[67]. In regards to cases of intertextual relations in film, Genette devised a name for them (in a manner similar to the terminology proposed earlier): "*hyperfilmicity*"[68]. Projects of this kind of research, oriented to hyperaesthetic practice, are undoubtedly in the field of interest of literary critics, since in the article "Romances sans paroles"[69] (1987) existing theories of intertextuality are supplemented with another typology. This time, however, it is atypical because it relates entirely to music phenomena. Within Genette's typology of intertextual musical relations there are considered to be three sorts; namely, compositions "*with*

65 See G. Allen, *Intertextuality*, op. cit., pp. 199–208. See also M. Orr, *Intertextuality: Debates and Contexts*, op. cit., pp. 49 ff.

66 R. Nycz, "Poetyka intertekstualna: tradycje i perspektywy," in *Kulturowa teoria literatury. Główne pojęcia i problemy*, eds. M. P. Markowski, R. Nycz, Cracow: Universitas, 2006, p. 153 (see the first edition: R. Nycz, "Poetyka intertekstualna: tradycje i perspektywy," in *Kwartalnik Filozoficzny*, 3 (2004): pp. 5–27).

67 G. Genette, *Palimpsests: Literature in the Second Degree*, op. cit., pp. 384 ff.

68 Ibid., p. 156.

69 G. Genette, "Romances sans paroles," in *Revue des Sciences Humaines*, 205 (1987): pp. 113–120 (special issue: "Musique et littérature") (also in: idem, *Figures IV*, Paris: Éditions du Seuil, 1999, pp. 109–118).

words" ("*avec* paroles"), compositions "*à propos of* words" ("*à propos de* paroles") and compositions "*with words without words*" ("*avec paroles sans paroles*")[70]. The first case is actual **co-existence**: the presence of words with which we find ourselves in the situation of every genre of vocal music. The second case is a specific **allusion** (reference *in absentia*) that turns out to be, for example, characteristic of some of Liszt's symphonic poems. The third is cultural **suggestion** (according to Genette's laconic conclusion: absence due to non-existence), thanks to which a musical composition gains specific cultural connotations, such as Mendelssohn's *Lieder ohne Worte* for example.

By assessing the importance of Genette's earlier mentioned proposals from today's perspective, it can be clearly seen that they open new research possibilities. The implications of this are far-reaching; specifically, interest in theories of intertextuality and practical intertextual research goes beyond just characterising the 1970s and 1980s[71] for primarily literary critics. This interest now appears among other representatives of humanistic research: theatrologists, filmologists, art historians and musicologists[72]. In other words, the category of intertextuality at the turn of the twenty-first century no longer served only literary critics in studying literature, but also became a category useful in the study of music, painting, film and new media. This extended, new understanding of intertextuality gains an interesting theoretical interpretation among others from Marc Eigeldinger who, in *Mythologie et intertextualité* (1987), demands to "not limit the concepts of intertextuality only to literature, but to extend them to various fields of culture"[73]. But the most important comment for us is

70 G. Genette, "Romances sans paroles," op. cit., p. 118.

71 Stages of development of intertextuality research are conventionally associated with successive decades: the '70s are the period of the rise of the "classic" intertextuality theories, which spread and were confirmed in the '80s (with the exception of 1985 when a major crisis and decline of intertextuality research was observed), the '90s – the phase of critical summary, which foreshadows the following wave of interest in intertextual reflection.

72 See for example books by Stanisław Czekalski (*Intertekstualność i malarstwo. Problemy badań nad związkami międzyobrazowymi*, Poznan: Wydawnictwo Naukowe UAM, 2006) and Tadeusz Miczka (*Wielkie żarcie i postmodernizm. O grach intertekstualnych w kinie współczesnym*, Katowice: Uniwersytet Śląski, 1992), or most recent musicological works of Mieczysław Tomaszewski: "Utwór muzyczny w perspektywie intertekstualnej," in *Polski Rocznik Muzykologiczny*, 3 (2004): pp. 95–112); "Dzieło muzyczne w perspektywie intertekstualnej," in *Intersemiotyczność. Literatura wobec innych sztuk (i odwrotnie). Studia*, eds. S. Balbus, A. Hejmej, J. Niedźwiedź, Cracow: Universitas, 2004, pp. 245–258; *Muzyka w dialogu ze słowem*, Cracow: Akademia Muzyczna w Krakowie, 2003.

73 M. Eigeldinger, *Mythologie et intertextualité*, Genève: Slatkine, 1987, pp. 14–15. See G. Allen, "Intertextuality in the non-literary Arts," in idem, *Intertextuality*, op. cit., pp. 174–180. See also the commentary of Mary Orr (*Intertextuality: Debates and Contexts*, op. cit., pp. 13 ff.) and Ryszard Nycz ("Poetyka intertekstualna: tradycje i perspektywy,"

the one that allows us to see that intertextuality also applies to the problem of the appearance of "**another language** [*un autre langage*] **within the literary language**"[74]. Undoubtedly in this case this is about widely understood cultural references (including references of an intersystemical, intermedial character), after all, this "other language" for Eigeldinger is fine arts, music, the Bible, mythology, and finally, philosophy[75].

In Eigeldinger's project, we are free to believe that studies under the banner of intertextual research are associated with the issue of heterogeneous intermedial cultural phenomena. Heinrich E. Plett takes a similar view on the question, and he, at the time of drafting the typology of intermedial relations, treated intermediality as a manifestation of intertextuality. Keeping in mind the verbal-visual-acoustic transformation, this includes six cases of these transformations, referred to generally as the "medial substitution"; namely, 1) **change of the language paradigm for the visual**: Shakespeare's plays for their illustrations by Henry Fuseli, 2) **language for acoustic**: Goethe's *Faust* – Liszt's *Eine Faust Symphonie in drei Charakterbildern (nach Goethe)*, 3) **visual for language**: 77 pictures by René Magritte – Alain Robbe-Grillet's novel *La belle captive*, 4) **visual for acoustic**: Victor Hartmann's paintings – *Pictures at an Exhibition* by Modest Mussorgsky, 5) **acoustic for language**: Beethoven's *Sonata in A major*, Op. 47 ("Kreutzer") – Tolstoy's *Kreutzer Sonata*, and finally, 6) **acoustic for visual**: Maurice Ravel's *Bolero* – Maurice Béjart's ballet *Bolero*.[76] Understanding intertextuality in such situations has a direct relationship

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op. cit., pp. 154–155, 174). It is worth mentioning (with respect to the interdisciplinary issue) that Ryszard Nycz's text was read at the musicological interdisciplinary symposium: *Krzysztof Penderecki. Muzyka ery intertekstualnej* (Cracow, 12–14th December 2003) and was published in the volume: *Krzysztof Penderecki – muzyka ery intertekstualnej. Studia i interpretacje*, eds. M. Tomaszewski, E. Siemdaj, Cracow: Akademia Muzyczna, 2005, pp. 7–32.

74 M. Eigeldinger, *Mythologie et intertextualité*, op. cit., p. 15. Emphasis – A.H.

75 Marc Eigeldinger writes about five main "intertextuality areas" of a literary text: the area of literature, artistic area (fine arts, sculpture and music), mythical area, biblical area and the area of philosophy. (ibid., pp. 15–16). In Polish literary studies we find an inspiring attempt at organising the issues of intertextuality in a similar manner: Adam Dziadek's *Obrazy i wiersze. Z zagadnień interferencji sztuk w polskiej poezji współczesnej* (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2004). It postulates analysing intertextual relationships between a given literary text and a specified image in the light of Kristeva's and Riffaterre's theory. See also A. Dziadek, "Stereotypy intertekstualności," in *Stereotypy w literaturze (i tuż obok)*, eds. W. Bolecki, G. Gazda, Warsaw: Wydawnictwo IBL, 2003, pp. 67–82 (altered version: "Glosy do intertekstualności," in idem, *Na marginesach lektury. Szkice teoretyczne*, Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2006, pp. 59–77).

76 H. E. Plett, "Intertextualities," op. cit., p. 20.

with intermediality[77], and also with inter-semiotics[78], and ultimately provokes interpretation of an interdisciplinary character.

In connection with the expansion of the field of intertextual research it should still be said that in recent times the theories connected with phenomena of intertextuality are becoming more "maximalist" interpretations, so to say. Good examples of this, among others, are Graham Allen's, *Intertextuality* (London: Routledge, 2000) and Mary Orr's *Intertextuality: Debates and Contexts* (Cambridge: Polity Press, 2003). In both studies there is a place both for many problem contexts (from interdiscursivity contexts, interdisciplinarity, through contexts of Bloomian interpretation of "influence"[79], rhetoric, to contexts associated with hypertext and literature in cyberspace), as well as for a number of different concepts (from Kristeva, Barthes, Riffaterre, Genette, through Bloom, and Ricoeur). In Polish literary criticism, Ryszard Nycz recently offered a broad definition of intertextuality – "**modern theory of intertextuality**"[80], according to which intertextual study should include coverage

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77 See inter alia A. A. Hansen-Löve, "Intermedialität und Intertextualität. Probleme der Korrelation von Wort-und Bildkunst: Am Beispiel der russischen Moderne," in *Dialog der Texte. Hamburger Kolloquium zur Intertextualität*, eds. W. Schmid, W.-D. Stempel, Vienna: Wiener Slawistischer Almanach, 1983, pp. 291–360; D. Higgins, *Horizons. The Poetics and Theory of the Intermedia*, Carbondale: Southern Illinois University, 1984; P. Frank, *Intermedia: Die Verschmelzung der Künste*, Bern: Benteli Verlag, 1987; *Literatur intermedial: Musik – Malerei – Photographie – Film*, ed. P. V. Zima, Darmstadt, Wissenschaftliche Buchgesellschaft, 1995; *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets*, ed. J. Helbig, Berlin: Erich Schmidt Verlag, 1998; W. Wolf, "Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality," in *Word and Music Studiep. Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage*, op. cit., pp. 13–34.

78 The notion of inter-semiotics refers here to the problem of relationship between various areas of art understood as separate semiotic systems (the term "*inter-semiotic*" was presented by Anton Popovič during one of the Congresses of the International Comparative Literature Association; see A. Popovič, "Inter-Semiotic, Inter-Literary Translation," in *Proceedings of the 8th Congress of the International Comparative Literature Association*, eds. B. Köpeczi, G. M. Vajda, Vol. 2, Stuttgart: Erich Bieber, 1980, pp. 763–765). It has to be said, however, that intersemiocity has gained a range of interpretations: from the one contained within the margins of literature itself (see for example S. Balbus, *Między stylami*, op. cit., pp. 143–144), to the one set in the broad context of cultural phenomena (see for example E. Szczęsna: "Wprowadzenie do poetyki intersemiotycznej," in *Intersemiotyczność. Literatura wobec innych sztuk (i odwrotnie). Studia*, op. cit., pp. 29–38; *Poetyka mediów. Polisemiotyczność, digitalizacja, reklama*, Warsaw: Wydział Polonistyki Uniwersytetu Warszawskiego, 2007, p. 33).

79 H. Bloom, *The Anxiety of Influence. A Theory of Poetry*, Oxford – New York: Oxford University Press, 1975.

80 R. Nycz, "Poetyka intertekstualna: tradycje i perspektywy," op. cit., p. 153. Emphasis. – A.H. As stressed by Ryszard Nycz, the core of the suggested theory of intertextual poetics

"apart from the traditional idea of literature, also include non-literary discourses of cultural reality"[81]. This will include, in the opinion of literary critics, three main research perspectives: firstly, system research, like Riffaterre or Genette, devoted to literature (general – art) and intersemiotic references; secondly, various studies concerning the sphere of relations between artists and/or consumers of culture – generally speaking, this would be a study of any interactions that govern the social discourses (Bloom, Said, Showalter)[82]; thirdly, the study of the properties of text and textuality (Barthes, Derrida).

V. Intertextuality and Literary Score

The location of the initial commentary in light of the aforementioned theory and cultural phenomena shows well that examining the question of intertextual relationships (intersemiotic references) is just one of the many problems connected today with intertextuality. The restriction to a moderate variant of intertextuality immediately provokes some theoretical-terminological clarification and leads to a general conclusion. However, in the situation of "literary score" we are talking about a type of intertextuality that can be called **transartistic intertextuality**[83], **intersemiotic intertextuality**[84], and also, as proposed by Heinrich E. Plett amongst others, **intermediality**[85]. Each of these formulae seems to be justified for a given reason. The first two: "transartistic intertextuality" and "intersemiotic intertextuality"

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is the fact that "it participated in the discovery of double historicism – of its own and that of its subject" (ibid., p. 156).

81 Ibid., p. 156.

82 See: H. Bloom, op. cit.; E. Said, *Culture and Imperialism*, New York: Alfred A. Knopf, 1993; E. Showalter, "Feminist Criticism in the Wilderness," in *Critical Inquiry*, Vol. 8, 2 (1981): pp. 179–205.

83 Andrée-Marie Harmat refers to the problem in question in this way in the preface to the special issue of *Anglophonia*, 11 (2002) ("Musique et littératures: intertextualités"), no page numbers.

84 See for example A. Seweryn, *Poezja "nutami niesiona". O muzycznej recepcji twórczości Juliusza Słowackiego*, Warsaw: Instytut Badań Literackich PAN, 2008 (chapter II: *W stronę teorii*, 59–96).The need to differentiate between various types of intertextuality (according to the type of relationship) arises from the interpretation of such literary texts as *Podróż zimowa* [*Winter Journey*] by Stanisław Barańczak. I am using the conventional division drawn between "intersemiotic palimpsestity" and "intertextual palimpsestity", where the first refers to Barańczak–Schubert relationship, while the second – to Barańczak–Müller ("Słuchać i czytać: dwa źródła jednej strategii interpretacyjnej. «Podróż zimowa» Stanisława Barańczaka," in *Pamiętnik Literacki*, 2 (1999): pp. 71 ff.).

85 H. E. Plett, "Intertextualities," op. cit., p. 20.

are admittedly pleonasms, but both reveal an obvious relationship with philological-literary intertextuality (intertextuality *tout court*) and also fundamental differences. If we take into account the question of the material, the problematic similarities and differences are something completely obvious here; it is well known that, for example, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* is a purely verbal record (hence "Beethoven's Opus 120 cannot become [...] the work of Michel Butor"[86]), but it is also well-known that this work – as an intermedial construct remaining in close relationship with Beethoven's *Diabelli Variations* – breaks the verbal borders. Arguing the validity of both terms, it should be additionally emphasised that in the case of literary scores, the issue is usually more about undisclosed intertextuality, "unrecognisable". It is certainly associated with a different kind of "intertextual irony"[87] than that occupied by Umberto Eco. One of the important consequences of this turns out to be the manner of understanding intertext. It's not as Michael Riffaterre would want it, which is to have "traces"[88] (re)-constructed by the interpreter however much disclosed – in an ostentatious manner – an element of the intertextual construct.

The third proposal, "intermediality", is a formula now enjoying great interest among humanists on account of the nature of the phenomena of contemporary culture. This formula not only allows us to situate musical-literary references in a broad problematic context, but also eliminates the question of the issue of literary-centrism. Werner Wolf draws particular attention to this fact in the article "Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality" (2002). In this article, Wolf takes the possible musical-literary cases and orders them through the prism of the theory of intermediality. The effect of organising these questions is a scheme of intermedial relations, in which intermediality is divided into two main types, namely, "extracompositional intermediality" and "intracompositional intermediality"[89]. Realisations that are placed within the first type become an example of either **transmediality** (like variations, certain themes or thematic

86 J. Stenzl, "Le Dialogue de Michel Butor avec les «Variations Diabelli» de Beethoven," in *Les Écrivains face à la critique*, "Les Actes du Ve Colloque Interdisciplinaire, Université de Fribourg, 1983", Fribourg: Éditions Universitaires Fribourg Suisse, 1990, p. 70.

87 U. Eco, "Intertextual Irony and Levels of Reading," in *On Literature*, trans. M. McLaughlin, New York: Harcourt, Brace, 2004, pp. 212–235.

88 For Riffaterre, "intertext" is a specific "postulate" and offers reading potential. See M. Riffaterre, "La trace de l'intertexte," op. cit., p. 6.

89 See W. Wolf, "Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality," op. cit., p. 28. It has to be mentioned that Werner Wolf analyses intermediality in the book which was published earlier *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (Amsterdam: GA Rodopi, 1999).

developments commonly in literature, visual arts, opera, film, etc.), or **intermedial transposition** (transformations of the type film adaptation, stage performance). In turn, realisations within the second type of intermediality are considered to be examples of **plurimediality**[90] (e.g., vocal music, opera, ballet, film sound) or as examples of **intermedial reference** (e.g. thematisation of music in literature). Cases of plurimediality appear to be immediately recognisable as "medial hybrids"[91] because of the coexistence of two or more media, whereas cases of intermedial references – according to Wolf taking the character of "intermedial thematisation" (explicit reference) or "intermedial imitation" (implicit reference) – do not make the impression of hybridity as monomedial phenomena.

Assessing the literary score in the light of mentioned views of intertextuality/intermediality imposes a particular way of understanding the concept of "score" and leads to isolation in the comparative study of three different, but closely related questions. In the centre of our focus appear: firstly, the **score** [**musical**] (in this case the term functions in the same manner as it does in musicological studies); secondly, the "**score**" (concerning all literary criticism use of the term in a metaphorical mode, specific abuse, signalised by quotation marks); thirdly, **literary score** (definition referring to the special status of musical scores, namely as musical intertext in literature). In the first case, eventual problems of intertextuality/intermediality are associated with music and musical phenomena, hence the need for musicological studies[92]; in the second, they become issues for literary critics (concerning all kinds of interpretation ideas under the banner of "pseudo-intertextuality"[93], as maintained by Heinrich E. Plett); in the third, these problems of intertextuality/intermediality are related to literature and are, in principle, a literary criticism problem (they demand, however, the adoption of an interdisciplinary view, and become the subject of comparative studies). In other words, the criterion of intertextuality/intermediality allows extraction, on the one hand, of the phenomena linked to the score and the literary score (the existence of the intertextual dimension), and on the other hand, of the phenomena linked to "score," as a result of theoretical speculation and idiosyncratic reading practices ("pseudo-intertextuality"). At the same time this

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90 Wolf uses two terms in this context: "*multimediality*" and "*plurimediality*", but still recommends the latter. W. Wolf, "Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality," op. cit., p. 22, footnote 9.

91 Ibid., p. 23.

92 See amongst others R. Hatten, "The Place of Intertextuality in Music Studies," in *American Journal of Semiotics*, 4, Vol. 3 (1985): pp. 69–82; M. L. Klein, *Intertextuality in Western Art Music (Musical Meaning and Interpretation)*, Bloomington: Indiana University Press, 2005. See also *Anglophonia*, 11 (2002) (special issue "Musique et littératures: intertextualités").

93 See H. E. Plett, "Intertextualities," op. cit., p. 26.

justifies distinctions on account of the types of intertextual references: the score (the sphere of music) and the literary score (music appropriated by literature).

It should be emphasised that the score – regardless of the variety of theoretical approaches, insights and beliefs of many researchers (mainly literary critics and theatrologists) – is here understood in a literal, musical sense. Also when the term appears in the extended formula of "literary score" it determines the function or utility. Perhaps it is better to say: the fact of **appropriation** of a specific musical composition at the time of reading a literary text, making just such a demand of the interpreter. Clarification of the musicological term in literary work (comparative literature) therefore makes sense only if it is directly related to the definition of that appropriation. On this occasion, in order to avoid any misunderstandings, it is necessary to add one important comment. To do this I will conventionally use the definition of "literary score", which I have in mind as both a musical notation and score record of any given composition, as well as all other aspects of the phenomenon of music, especially in connection with the performance of music (in this sense, the proposed definition is, very generally speaking, the emblem of the composition).

The problem of interest to me, conventionally captured by the name "literary score", is nothing more or less than the matter of a strong intertextual relationship between a literary text and a musical composition as a kind of specific musical intertext. The resulting intertextual structure should be considered as a magnified representation of representation, a form of intersemiotic *mimesis*[94], a cultural recontextualisation. This would allow it to be possible to speak in such a situation of intertextual (intersemiotic or intermedial) bricolage; likewise, it allows it to take the metaphor, which interests the poststructuralists from the Derridian critique of Lévi-Strauss[95] and structuralist Genette[96]. The functioning of bricolage, *ars combinatoria*, turns out to be a special feature of intersemiotic intertextuality; bricolage operates in cases of trying to break a certain **impossibility** that is caused by the dissimilarity of discourses and semiotic codes (this "impossible" can be

94 See A. Hejmej, "Muzyka w literaturze. (Perspektywy współczesnych badań)," op. cit., p. 28.

95 The term "bricolage" is introduced to the dictionary of humanities by Claude Lévi-Strauss in the book *La pensée sauvage*, Paris: Plon, 1962, pp. 26 ff. (see English translation: C. Lévi-Strauss, *The Savage Mind*, trans. G. Weidenfeld, London: Weidenfeld and Nicolson, 1966, pp. 16 ff.). Lévi-Strauss' theory was criticised by Derrida in 1966, during the international conference at the The Johns Hopkins University – "The Languages of Criticism and the Sciences of Man" (J. Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences," in *The Structuralist Controversy: The Languages of Criticism and the Sciences of Man*, eds. R. Macksey, E. Donato, Baltimore: Johns Hopkins UP, 1970, pp. 247–272).

96 Genette claims that "L'hypertextualité, à sa manière, relève du *bricolage*" (G. Genette, *Palimpsestes. La littérature au second degré*, op. cit., p. 451).

neutralised, at most, for the price of calling up an intersemiotic quotation[97]). As a result, the problem of "literary scores" is difficult to consider in light of theoretical generalisations because artistic proposals take another form of realisation every time and are inherently hybrid texts or – at the moment of the emergence of a musical quote in the literary text – hybrid media (in the first case Werner Wolf would speak first and foremost of the intermedial transposition and imitation, and in the second – of multimediality). We come to a certain constatation in the moment of reference of a specific literary text to a specific musical text. This constatation is also made in the situation of an interdisciplinary examination of the relationship between a verbal record and musical intertext. That relationship explained the intertextual mode, and it should rather be understood, generally speaking, in categories of **transposition**[98] or in categories of **literary interpretation** (rather than according to the rules of sameness, identity, etc.). In the case of literary score, this fact is ultimately decided always by consideration of the issue of "double coding"[99] and the intertextual dimension (not just contemporary) of culture.

97 See A.-C. Gignoux, "La citation intersémiotique: la musique dans la littérature," in *Musorgia*, 2 (2006): pp. 5–16.

98 The term "transposition" often appears in the context of explaining musical phenomena found in literature. See inter alia *Transpositions. Actes*, Toulouse: Université de Toulouse-Le Mirail, 1986 (inter alia F. Claudon, "Théophile Gautier: «Variations sur le Carnaval de Venise». Le sens d'une transposition. Les exigences d'une méthode," pp. 23–28); B. Brugière, "Préface," in *L'art dans l'art. Littérature, musique et arts visuels (monde anglophone)*, eds. B. Brugière, M.-Ch. Lamardeley, A. Topia, Paris: Presses de la Sorbonne Nouvelle, 2000, p. 19; W. Wolf, "Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality," op. cit., pp. 19 ff.

99 Here I am using the well-known term "*double coding*" coined by Charles Jencks (*The Language of Post-Modern Architecture*, London: Academy Editions, 1977), related by the historian of architecture with the aesthetics of postmodernism.

Part One
Towards Modern Comparative Literature

Stereotype(s) of Music in Literature

In connection with the theoretically treated issue of "music in literature" and the scale of historical complexity in the background, key questions immediately appear. These become the main object of our interest: tradition or theory, theory or literary text, literary text or the author's conviction, biography or interpretation... It is obvious that today it is impossible to point to a common interpretative key to simultaneously understand such concepts as: *mousike* (Greek μουσική for ancient Greeks meant music, speech, poetry, and dance), *correspondance des arts* (a romantic and post-romantic postulate of synthesis of the arts), and Wagnerian *Gesamtkunstwerk*; further examples are: the concept of oral poetry, the medieval minnesingers and troubadours, and the contemporary instigators and authors of sound poetry (including: K. Schwitters, B. Heidsieck, H. Chopin, D. Higgins). Furthermore, there is no common interpretative key for the practice of attaching musical notation to poetic texts that have been conditioned by mnemotechnical factors, as would be found with Ronsard in *Les Amours* or the factor of broadly understood avant-gardism in literature of the twentieth century (I am thinking here of the appearance of musical quotations and sophisticated intertextual strategies); for the well-known parallels: fine arts – arts developing in time (visual arts – temporal art), in concepts such as Lessing's[100] (1766) and Jan Kazimierz Ordyniec's[101] (1828), and the parallels between two types of art, which have guided the orientation of comparatistic and music-literature studies in the last two decades (including research by: S. P. Scher, F. Claudon, J.-L. Cupers, F. Escal, P. Brunel, J.-L. Backès, A. Locatelli); the paradigm of "musical sensitivity" of most of the romantics, Stéphane Mallarmé's musical insights and the consciousness of many contemporary creators of literature, who are often trained as musicians (K. H. Rostworowski, J. Iwaszkiewicz, Kundera, É. Barilier, F. Hernández), musicologists (R. Rolland, G. Compère), and highly knowledgeable about music (T. Mann, A. Schnitzler, B. Pasternak, M. Butor, S. Barańczak).

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100 G. E. Lessing, *Laocoon: An Essay on the Limits of Painting and Poetry*, trans. E. A. McCormick, London: The Johns Hopkins University Press, 1984, p. 6.

101 J. K. O. [Jan Kazimierz Ordyniec], "O związku i powinowactwie sztuk pięknych w ogólności, a mianowicie muzyki i poezji," in *Dziennik Warszawski*, 32, Vol. XI (1828): pp. 1–27, 216–234.

In the proposed review of the question of "music in literature", forced by necessity to operate with the most general scheme of concepts, the literary mechanism of functionalisation of musical contexts occupies the centre of our attention. Using a **filter of stereotypes** and stereotypicality, it can be said that this is all about two closely connected issues, namely the musical characterisation of literary text (real, hypothetical, imagined) and, integrally, a certain type of theoretical discourse accompanying it: firstly, artistic-postulative, and secondly, cultural-interpretative[102]. My main aim is not to show the complex network of historical relationships between literary texts and the theoretical concepts of "musicalising" literature (this would certainly require a separate book[103]). This would otherwise be a mental trap to finish by merely talking about sources and stereotypes functioning in the area of literary criticism concerning the phenomenon of music in literature. Let us, therefore, briefly trace the gradual move away from the stereotypical thinking about literature of a basically musical nature. Even though there is always a tendency to stereotypical depiction, there has been a clear shift in the consciousness of contemporary literary critics. It is moving from the universal stereotype of analogy and indefinable stereotype of musicality of literature[104], to a critical point of view of musical contexts and musical intertexts belonging to a given literary text.

I. The Stereotype of Analogy (General Aesthetics)

At first glance it seems that every kind of reflection on "music in literature" initially launches a circular thinking in stereotypes, with either positive or negative initial assumptions. The character and degree of clarity of the musical issues in a literary period is determined, on the one hand, by the expansiveness characterising an

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102 See E. Wiegandt, "Problem tzw. muzyczności prozy powieściowej XX wieku," in *Pogranicza i korespondencje sztuk*, "Z dziejów form artystycznych w literaturze polskiej" LVI, eds. T. Cieślikowska, J. Sławiński, Wrocław: Ossolineum, 1980, p. 103.

103 Many researchers have recently made such attempts, including, amongst others, James Anderson Winn in his book *Unsuspected Eloquence: A History of the Relations between Poetry and Music* (New Haven: Yale University Press, 1981), Jean-Pierre Barricelli in the study *Melopoiesis: Approaches to the Study of Literature and Music* (New York: New York University Press, 1988), Jean-Louis Backès in *Musique et littérature: essai de poétique comparée* (Paris: Presses Universitaires de France, 1994) and Françoise Escal in *Contrepoints: musique et littérature* (Paris: Méridiens Klincksieck, 1990).

104 See A. Hejmej, *Muzyczność dzieła literackiego*, Wrocław: Wydawnictwo Funna, 2001 (particularly chapter II: *Muzyczność – muzyczność dzieła literackiego*, which suggests breaking the «**stereotype of musicality**» as a phenomenon not specified in literature, p. 53).

individual artistic effort and the **artistic-postulative discourse**, and on the other hand by the repercussions, whether positive or negative from the basic thinking, of the **cultural-interpretative discourse** (philological considerations prove important for this, and no less important, as evidenced especially by the tendencies of the romantic and Young Poland, aesthetic-philosophical considerations). The weakening, in turn, of musical tendencies in literature has, I think, two principal sources: ontological, where the relationship of literature to music is negated on account of the separation of the material of both fields of art (at times feeding on the postulate of "purity of art"), or on aesthetic grounds, even when the closer relationship of literature to visual arts is indicated. In the latter case, a solid genological argument can be made in the form of existence of ekphrasis, hypotyposis, or groups of texts traditionally included under the name *carmina figurata*. In addition, it will also uphold, for example, the ancient formula by Simonides of Ceos (from the sixth century BCE): "painting is silent poetry, and poetry painting that speaks"[105].

With this sketched out ordering of the issues it would be likely to maintain the thesis that a **stereotype of analogies** between literature and particular arts is the most elementary and that it functions properly in all historical conditions[106]. Some variant of this is rooted in the consciousness of a particular era and sanctioned on a larger scale. Its main emphasis, if we are free to take a risk, usually falling on fine arts or music, or on the visual element or the sound element. In this matter, Juliusz Kleiner's judgment would have been typical (accurately characterising the literary criticism in the first three decades of the twentieth century, and extremely musical thinking on purely literary matters by K. W. Zawodziński, J. Tenner, W. Borowy, S. Lack): "Where it was once mistakenly claimed that poetry is speaking painting, painting is silent poetry – today we are inclined to the not less erroneous assertion that poetry is the music of words, music – poetry without words". In other words, through the stereotypical analogies sown in the field of (meta)theory, we refer to the changes as closer to literature or the context of music, than the context of visual arts[107].

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105 The thought of Simonides of Ceos is brought back by Plutarch in *De gloria Atheniensium (III, 346)*. See *Plutarch's Morals*, translated from the Greek by several hands, W. W. Goodwin (corrected and revised), Boston: Little, Brown, and Company, 1874, p. 402.

106 See for example H. Dubowik, "Literatura – muzyka – plastyka (analogie i kontrasty)," in *Szkice z historii i teorii literatury*, ed. J. Konieczny, Poznan: PWN, 1971, pp. 3–30.

107 J. Kleiner, "Muzyka w życiu i twórczości Słowackiego," in *Biblioteka Warszawska*, 2 (1909): p. 289. Despite significant interest and revealing the "musical" optics adopted in contemporary literary studies, stereotypical thinking prevails, making the broader perspective impossible: "The question of musicality of a literary composition", as Tadeusz Szulc comments on the state of affairs in 1937, "has not yet been investigated in a thorough

When attempting to sketch any typology of relationships and take into account the fact of interference or also tension between that which is imposed by the cultural-interpretation discourse and that which is proposed by the artistic-postulative discourse – first and foremost we should, in theory, distinguish between four possible elementary references. These references are: firstly, we have a situation in which the musical context – sometimes very freely understood and defined – is considered in the literature as primary (it is hard not to take into account the integral relationship between literature and music in ancient Greece, subjected to various attempts at exegesis, including by Friedrich Nietzsche in *The Birth of Tragedy from the Spirit of Music*[108], or not recall – in a completely different cultural context – Verlaine's slogan: "*De la musique avant toute chose*"[109] with all of his later poetic reminiscences or not to signal the immanent connection of poetry with music[110] manifested by the supporters of sound poetry, from the 1950s); secondly, the situation particularly exposed and the dominance of "plastic art" contexts, the "visual art"[111] contexts (the result of the expansion of the literary concept of visuality in the twentieth century, artistic experiments produced under

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monograph that would discuss, among others, types of «music in literature»" (T. Szulc, *Muzyka w dziele literackim*, „Studia z zakresu historii literatury polskiej" 14, Warsaw: Skład Główny w Kasie im. Mianowskiego, 1937, p. 35).

108 F. Nietzsche, *Die Geburt der Tragödie aus dem Geiste der Musik*, Leipzig: E. W. Fritzsch, 1872. See English translation: F. Nietzsche, *The Birth of Tragedy from the Spirit of Music*, trans. S. Whiteside, London: Penguin, 1993.

109 P. Verlaine, "Art poétique" [1874], in idem, *Jadis et naguère. Poésies*, Paris: L. Vanier, 1884, pp. 23–25 (see English translation: P. Verlaine, "Art poétique / Ars Poetica," in *One Hundred and One Poems by Paul Verlaine*, trans. N. R. Shapiro, Chicago: University of Chicago Press, 1999, pp. 126–129).

110 See inter alia J.-Y. Bosseur, "De la poésie sonore à la musique," in *Les Polyphonies du texte*, ed. M. Prudon, Paris: Éditions Al Dante, 2002, pp. 29 ff.; B. Heidsieck, "Poésie sonore et musique" [1980], in idem, *Notes convergentes*, Paris: Éditions Al Dante, 2001, pp. 163–176.

111 The interest in broadly understood "visual" contexts in literature appears in more recent literary research. See inter alia P. Egri, *Literature, Painting and Music: An Interdisciplinary Approach to Comparative Literature*, Budapest: Akadémiai Kiadò, 1988; P. Wysłouch, *Literatura a sztuki wizualne*, Warsaw: Wydawnictwo Naukowe PWN, 1994; eadem, *Literatura i semiotyka*, Warsaw: PWN, 2001 (particularly chapter VI: "O malarskości literatury" and chapter VIII: "Od słowa do ornamentu. Semiotyczne problemy poezji konkretnej"); A. Dziadek, *Obrazy i wiersze. Z zagadnień interferencji sztuk w polskiej poezji współczesnej*, Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2004; B. Śniecikowska, *Słowo – obraz – dźwięk. Literatura i sztuki wizualne w koncepcjach polskiej awangardy 1918–1939*, Cracow: Universitas, 2005; *Ut pictura poesis*, eds. M. Skwara, P. Wysłouch, Gdańsk: Słowo/Obraz Terytoria, 2006.

the aegis for example of Apollinaire's *Calligrams*[112]); thirdly, the situation of simultaneous indication of the musical-plastic analogy (just to remind here of Friedrich Schleiermacher's division of literature into "plastic" literature: epic and drama, and "musical" literature, meaning lyrical, or Ignacy Matuszewski's division into two types of creators: the "plastic type" and the "musical type"[113]); fourthly and finally, the situation of negating all conceivable literary analogies with other art forms, including music (this research view can be found, for example, in Tadeusz Szulc's pre-war book *Muzyka w dziele literackim* [*Music in Literary Works*][114], in fragments of Henri Meschonnic's *Critique du rythme: Anthropologie historique du langage*, devoted to "language without music"[115] or – in the most extreme variant – Benedetto Croce, which undermines the whole theory of separate art forms[116]).

To simplify, it can be said that in overview, literary phenomena in the historical sense oscillate between two poles: that of the Horatian *Ut pictura poesis*[117] and a paraphrase, formulated among others by Jan Błoński, in the question *Ut musica poësis?*[118] Here we should state the repeatedly stressed and more general rule: "Literature", to use Northrop Frye's dialectical matrix of thought, "seems to be intermediate between music and painting: its words form rhythms which approach

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112 G. Apollinaire, *Calligrammes. Poèmes de la paix et de la guerre (1913–1916)*, Paris: Mercure de France, 1918 (see Englis translation: G. Apollinaire, *Calligrammes: Poemes of Peace and War (1913–1916)*, trans. A. Hyde Greet, Berkeley: University of California Press, 1980).

113 I. Matuszewski, *Słowacki i nowa sztuka (modernizm)*, Warsaw: Gebethner i Wolff, 1902, pp. 74 ff.

114 T. Szulc, *Muzyka w dziele literackim*, „Studia z zakresu historii literatury polskiej" no. 14, Warsaw: Skład Główny w Kasie im. Mianowskiego, 1937.

115 H. Meschonnic, "Le langage sans la musique," in idem, *Critique du rythme: Anthropologie historique du langage*, Lagrasse: Éditions Verdier, 1982, pp. 117–140.

116 According to Benedetto Croce: "the preconception as to the possibility of distinguishing several or many special forms of art, each determinable in its specific concept and within its limits, and each furnished with its own laws. This erroneous doctrine develops in two systematic series. One of them is known as the **theory of literary and artistic genres** (lyric, drama, novel, epic, and romantic poetry, idyl, comedy, and tragedy; sacred painting, painting of civil and domestic life, painting from life, still life landscape painting, flower and fruit painting; heroic, funerary, and ornamental sculpture; chamber, church, and operatic music; civil, military, and religious architecture; etc., etc.). The other is known as the **theory of the arts** (poetry, painting, sculpture, architecture, music, the art of acting, of gardening, etc., etc.) (B. Croce, "Prejudices about Art," in idem, *Breviary of Aesthetics: Four Lectures*, trans. H. Fudemoto, Toronto: University of Toronto Press, 2007, p. 41).

117 See Horace, *De Arte Poetica*, in idem, *Satires, Epistles, and Ars Poetica*, trans. H. Rushton Fairclough, Cambridge: Harvard University Press, 1961, p. 480.

118 J. Błoński, "Ut musica poësis?," in *Twórczość*, 9 (1980): pp. 110–122.

a musical sequence of sounds at one of its boundaries, and form patterns which approach the hieroglyphic or pictorial image at the other"[119]. In these circumstances, if one takes into account the current state of organisation of the problems of interest to us (especially in the newer field of comparative literature, known as interdisciplinary comparative literature), it is easy to conclude that the proportions are adequately maintained, that there is no sharp division or, more generally, impinging tendencies[120]. Hence also the modern concept of simultaneous study of phenomena from various fields – and, above all, the situation of the contemporary audience of hybrid art forms – perhaps best captured by Claude Lévi-Strauss in the laconic formula in the title of his book on the issues of visual arts, music and literature: *Regarder, écouter, lire* (Paris: PLON, 1993).

II. Stereotype of (Non)Musicality of Literature

An explanation of the conditions under which and the reasoning to why it is permissible to talk about manifestations of "musicality of literature" in the most contentious area, that is, the sphere of prosody and the sphere of sound layers (leaving aside for now the issues of thematisation of music and musical structures in literature), essentially boils down to not so much even a detailed analysis of literary texts, as undertaking discussion with the great aesthetic-philosophical tradition and the common analytical-interpretative judgements. There is always the danger of risk here, which is seen in Paul Ricoeur's hermeneutic perspective (on the margins of the commentary to Mikel Dufrenne's *Poetics*), "Raising the musical aspect of the poetic words at the cost of semantic function is annihilation of poetry as poetry"[121]. The centre of reflection is, therefore, occupied by a cultural-interpretive discourse – oriented to rather general findings – accepted *a priori* – more than the study of, for example, the shape of versification imposed in a particular case of musical

119 N. Frye, "The Archetypes of Literature," in *Kenyon Review*, 1, Vol. 13 (1951): p. 102.

120 See amongst others: *Literature and the other Arts: Proceedings of the IX Congress of the International Comparative Literature Association* [Innsbruck, 20–25th August 1979], eds. Z. Konstantinović, S. P. Scher, U. Weisstein, Innsbruck: Institut für Sprachwissenschaft der Universität Innsbruck, 1981; *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982; *La recherche en littérature générale et comparée en France. Aspects et problèmes*, Paris: S.F.L.G.C., 1983; *La littérature et les arts*, Vol. 1, ed. F. Montaclair, "Collection Littérature Comparée", Besançon: Centre UNESCO d'Études pour l'Education et l'Interculturalité, 1997; *Le comparatisme aujourd'hui*, eds. P. Ballestra-Puech, J.-M. Moura, Lille: Université Charles de Gaulle-Lille 3, 1999.

121 P. Ricoeur, "Le Poétique (1966)," in idem, *Lectures 2: La contrée des philosophes*, Paris: Éditions du Seuil, 1992, p. 338.

connections[122]. Therefore, thinking about the beliefs revived here and there in the nineteenth and early twentieth centuries and thinking about the musical character of literature, it is worth to consider the problem of **stereotypical behaviour** of the researcher, namely, the taking of the popular opinion about the musicality of literature and yielding to the temptation use metaphorical terms. Everything ultimately depends on his invention – in the context of vocal instrumentation alone there are generalisations such as "musicality of the verse", "musicality of the literature", "verse music", "music of poetry"[123], "«musicality» of the verse", "«melodiousness» of poetic language" etc.[124]

The contentious issue of the so-called musicality of literature – in connection with the shaping of sound – can be otherwise easily eliminated by removing the whole issue of anything beyond the relationship of the influence of music on literature[125], or questioning its validity. "The term «musicality» (or «melody») of verse", as claimed in one of the chapters of *Theory of Literature* by René Wellek and Austin Warren, "should be dropped as misleading"[126]; in another chapter, *Literature and the Other Arts*, the key argument appears of non-existence of an analogy: "Musicality" in verse, closely analysed, turns out to be something entirely different from "melody" in music"[127]. A similar negative outcome is found in very remote research contexts; they are subtly formulated by Czesław Zgorzelski in the sketch *Elementy "muzyczności" w poezji lirycznej*[128] [*Elements of "Musicality" in Lyric Poetry*], and also many years before him by Kazimierz Wóycicki, remaining under the direct influence of German researchers, advocates

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122 An excellent example is the comparative work by Françoise Escal, revealing "musical" characteristics in, among others, Villon's, Ronsard's and Baudelaire's works. F. Escal, *Contrepoints: musique et littérature*, op. cit., pp. 120–129.

123 To be precise, this is in the non-Eliot way of understanding it. In his well-known essay, Eliot goes beyond the issues of prosody and sound instrumentation: "the music of verse is not a line matter, but a question of the whole poem". T. S. Eliot, "The Music of Poetry," in idem, *On Poetry and Poets*, New York: Farrar, Straus and Giroux, 2009, p. 30.

124 This is why the term "instrumentation" is usually specified by "music". See L. Pszczołowska, *Instrumentacja dźwiękowa*, Wrocław – Warsaw – Cracow – Gdańsk: Zakład Narodowy im. Ossolińskich, Wydawnictwo Polskiej Akademii Nauk, 1977, p. 51.

125 See for instance J. Opalski, "O sposobach istnienia utworu muzycznego w dziele literackim," in *Pogranicza i korespondencje sztuk*, op. cit., p. 58.

126 R. Wellek, A. Warren, "Euphony, Rhythm and Meter," in R. Wellek, A. Warren, *Theory of Literature*, New York: Harcourt, Brace, 1949, p. 160.

127 R. Wellek, A. Warren, "Literature and the other Arts," in R. Wellek, A. Warren, *Theory of Literature*, op. cit., p. 126.

128 Cz. Zgorzelski, "Elementy «muzyczności» w poezji lirycznej," in *Prace ofiarowane Henrykowi Markiewiczowi*, ed. T. Weiss, Cracow: Wydawnictwo Literackie, 1984, pp. 7–23.

of the so-called auditory philology ("The difference between musical melody and melody of speech is very significant"[129]).

No doubt even more blunt arguments are drawn by radical opponents of musical entanglement in literature (Maria Podraza-Kwiatkowska speaks on this occasion about crystallisation of the "anti-musical" direction of literary studies[130]). Tadeusz Peiper's theoretical-programme formulation – rather isolated in the pre-war period – is generally known, for example, in regards to fragments of *Nowe Usta* [*New Mouth*] ("**Three quarters of that which today is music in poetry is derived from ordinary vulgar muse**", "cheap ways of musicalising poetry, the **barrel organ cacophony**, internal alliterations, assonanses, onomatopoeia, good for a fairground acoustic"[131]) and fragments of the article *O dźwięczności i rytmiczności* [*About Tone and Rhythm*] ("my desire to remove bad influences of music from poetry is shown. Together with the removal such influences of art [...]"[132]); equally known is the voice of Tadeusz Różewicz from 1958: almost like Peiper, treating music in poetry as unnecessary "ballast" maintained in the tone of the manifesto, "Let us agree that «the divorce of contemporary lyrical poetry from music» is a fait accompli. I desire, however, that you do not think that in cutting off one wing from poetry, I want to force it to rise through the help of the other wing, which is an offense"[133]. It is difficult to claim that Różewicz's views stand alone in the post-war period, because similar judgements are expressed by Julian Przyboś, "Today, the rush to associate the means of expression of different pieces of art belongs to the past. It is known that one cannot play a picture, sing a sculpture and verbalise a sonata. We can only write, play, paint, in the old fashioned way, that which is – as they say – «felt» looking at a picture, listening to music, reading a poem"[134].

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129 K. Wóycicki, "Melodia mowy," in idem, *Forma dźwiękowa prozy polskiej i wiersza polskiego* [1912], Warsaw: PWN, 1960, p. 36.

130 See M. Podraza-Kwiatkowska, "O muzycznej i niemuzycznej koncepcji poezji," in *Teksty*, 2 (1980): pp. 90 ff.

131 T. Peiper, *Nowe usta. Odczyt o poezji*, Lwów: Nakładem Towarzystwa Wydawniczego „Ateneum", 1925, pp. 41, 43. Compare idem, *Tędy*, Warsaw: Nakład Księgarni F. Hoesicka, 1930, p. 88.

132 T. Peiper, "O dźwięczności i rytmiczności," in *Pion*, 21 (1935): p. 3. Peiper's radical views provoked among others Franciszek R. Siedlecki to a highly critical dispute ("«Likwiduję Peipera». Z zagadnień formy wierszowej," in *Skamander*, LXX (1936): pp. 218–235).

133 T. Różewicz, "Dźwięk i obraz w poezji współczesnej," in idem, *Proza*, Vol. 2, Cracow: Wydawnictwo Literackie, 1990, p. 119. The matter of "Różewicz's non-musicality" is neatly presented by Andrzej Skrendo in his book *Tadeusz Różewicz i granice literatury* (Cracow: Universitas, 2002, pp. 249 ff.).

134 J. Przyboś, "Przedmowa," in *Wiersze o Chopinie*, selection and editing by E. Słuszkiewicz, Cracow: PWM, 1968, p. 6.

Passing thus from the stereotype of analogy (from the relation literature – music, literature – plastic arts) to stereotypes of musicality of literature – and indeed to the variety of options or types of one stereotype: the **(non)musicality of literature** – it is necessary to distinguish between two polarised behaviours and sketch an elementary net of opposition. Now, for the supporters of examining the union between literature and music[135], and more broadly, for the supporters of general aesthetics, musical characterisation of language and in simple consequence any literary text is a matter of a definitively foregone conclusion (in the book ordering musical-literary research methodologies, Jean-Louis Cupers opens the chapter on the musical aspects of language with the sentence: "every word is already music"[136]); for opponents who are followers of aesthetics and who, conventionally speaking, are under the banner of "purity of art", this way of thinking turns out to be highly doubtful and somewhat dogmatic and, in reality, mistaken and unacceptable. But this division is only a model that is in pure form. Today, it is certainly anachronistic given that modern scholars of "music in literature" do not speak without a series of necessary fortifications ("melodiousness or songishness", emphasises Michał Głowiński, "emerge from the same linguistic structures"[137]) and extremely careful interpretative arguments. Currently, research concerning the relationship of literature with music is undertaken with full awareness of the fundamental limitations resulting from the autonomy of the materials of two different fields of art, as well as the many methodological-terminological dangers.[138]

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135 The issue of the researcher's position and his interpretation of music contexts of literature is presented in the compilation of Polish literary studies. See *Muzyka w literaturze. Antologia polskich studiów powojennych*, ed. A. Hejmej, Cracow: Universitas, 2002.

136 J.-L. Cupers, "Un préalable spécifique: les aspects musicaux du langage," in idem, *Euterpe et Harpocrate ou le défi littéraire de la musique: Aspects méthodologiques de l'approche musico-littéraire*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1988, pp. 39, 40. Compare M. Beaufils, *Musique du son, musique du verbe*, Paris: Presses Universitaires de France, 1954, pp. 6–33.

137 M. Głowiński, "Literackość muzyki – muzyczność literatury," in *Pogranicza i korespondencje sztuk*, op. cit., p. 77.

138 It is worth noting that the same view in literature studies was earlier held by Tadeusz Makowiecki in the book *Muzyka w twórczości Wyspiańskiego*. He not only noticed the problem of "melodiousness" and points out the metaphorical meaning of the term – "The first issue arising in the analysis of relationship between literature and music is the so-called «melodiousness» of poetic language" – but also elaborates on the mental leap, associating with it the following three phenomena: "sound arrangement", "repetition of tone combinations" and "intonational phrases" (T. Makowiecki, "Poezja a muzyka," in idem, *Muzyka w twórczości Wyspiańskiego*, Toruń: PWN, 1955, pp. 3 ff.).

III. Musical Contexts and Intertexts

Every stereotype – by the nature of things, extremely blurring real proportions and operating through an approximate caricature – is the result of conscious reduction and the launch of a mechanism to duplicate the footprint (traditionally, in a given cultural environment, within any artistic, ideological formation, etc.). In this light, one would be tempted to define musical manifestations of desired / required transformations in a particular literary text as **textual stereotypes** (better here to remain with the conventional concept), because music often appears there in the distorted mirror of the written word. Let's take a very unusual example. There is a convention in literature of presenting music as a journey (usually a metaphysical journey); in *Le Coeur absolu* by Philippe Sollers[139], the expressive description of Mozart's *Clarinet Quintet in A major*, KV 581 is maintained in the framework of this convention, as is the emotionally neutral interpretation of the meanings of musical forms in *The Book of Laughter and Forgetting* by Milan Kundera:

> "We might compare it [a symphony] to a journey leading through the boundless reaches of the external world, on and on, farther and farther. Variations also constitute a journey, but not through the external world. You recall Pascal's pensee about how man lives between the abyss of the infinitely large and the infinitely small. The journey of the variation form leads to that second infinity, the infinity of internal variety concealed in all things.
>
> What Beethoven discovered in his variations was another space and another direction. In that sense they are a challenge to undertake the journey, another *invitation au voyage*."[140]

Of course in both Kundera and Sollers certain connotations of musical space are invoked, but at the same time the topos of the indescribability of music is also revealed – the proper source of nuances of the artistic-postulative discourse: the literary strategy of concealment, retrospection, free fabulation etc. In the case of attempting to verbally capture the phenomenon of music a literary stereotype immediately comes to the fore, a fixed, conventional form of presentation (supported by authors' comments or dispersed annotations attached to the text, for example Kundera's musical comments in fragments in his essay-book *The Art of the Novel*[141]). Also, from here, most music works in literature function as a shorthand for the inexpressible and that which is difficult to say in words (this is the most general explanation of the sense of the references to the double stops in Brahms

139 Ph. Sollers, *Le Coeur absolu*, Paris: Gallimard, 1987, pp. 194 ff.

140 M. Kundera, *The Book of Laughter and Forgetting*, trans. M. H. Heim, New York: Alfred A. Knopf, 1980, pp.160–161.

141 See M. Kundera, *The Art of the Novel*, trans. L. Asher, New York: Grove Press, 1988 (particularly part IV: "Dialogue on the Art of Composition," pp. 71–96).

in Maria Kuncewiczowa's *Cudzoziemka* [*The Stranger*]), as a cultural allusion, a metaphor, a symbol). An example of this functionalisation of musical context would be the emblematic meaning of Franz Schubert's music in the Generation of '68 poets, a kind of "poetic Schubertiade" involving, amongst others, Adam Zagajewski (*Franz Schubert, konferencja prasowa* [*Franz Schubert, Press Conference*]; *Siedemnastoletni* [*Seventeen Year Old*][142]) and Stanisław Barańczak (not only the creator of a poetic series of *Winter Journey*, which refers directly to Schubert's song cycle[143], but also the author of the words from *Przywracanie porządku* [*Restoring order*]: "a my, wolni ludzie, słuchaliśmy płyt z *Winterreise* Schuberta"[144] ["and we, the free people, listened to recordings of Schubert's *Winterreise*"]).

Organisation of the manifestations of "music in literature", contexts and musical intertexts, is assumed at first to be a separation of what actually falls into the sphere of a given literary text, from that which does not go beyond the realm of paratextuality (except self-commentary to this text or musical suggestions in the title), beyond the programme or poetic manifesto, and finally beyond interpretative intuitions, assumptions, and hypotheses. One should remember the reasonable statement made by Isabelle Piette about every reference to music in a literary text, "In reality, **analogy** does not follow from this, but at most **asymmetricity**, characterised by aspects considered common to poetic language and music"[145]. Given that there is no relevant equivalent of musical notation in literary text (with the exception of referring to musical quotation), and even more so for music *in actio*, the whole realm of musical issues in literature comes down to a rhetorical game between the author and the recipient; it is here that there are various textual conventions, such as contextualisation operations and disclosure of musical intertexts.

More specifically, the question of text inherently marked by musical contexts touches on three areas: firstly, the quality given to the **sound formulation** (referring through character to the music, first and foremost to the music of nature); secondly, various forms of **thematisation of music** (in a broad sense of the concept of thematisation, most frequently **music of culture**); thirdly, **musical construction** (i.e. literary interpretation of musical technique and structures). The first possibility is well-illustrated by manifestations of melic verse[146], or – in a

142 A. Zagajewski, *Jechać do Lwowa i inne wiersze*, London: Aneks, 1985, pp. 11, 66.

143 S. Barańczak, *Podróż zimowa. Wiersze do muzyki Franza Schuberta*, Poznan: Wydawnictwo a5, 1994.

144 S. Barańczak, "Przywracanie porządku," in idem, *Atlantyda i inne wiersze z lat 1981–1985*, London: Wydawnictwo Puls, 1986, p. 7.

145 I. Piette, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, Namur: Presses Universitaires de Namur, 1987, p. 25. Emphasis – A.H.

146 *Nota bene*, when analysing a melic poem with double layers of meaning, "literary" and "music", Maria Dłuska once used the phrase "**melic poetics**". M. Dłuska, "Wiersz meliczny

totally different dimension – sonic experiments in sound poetry;[147] the creators and supporters of which willingly approve of calling the textual record a score (the stereotype of identifying literary text with a musical score is known at least since Mallarmé's proposal). The poles of the other options, namely, the thematisation of music and the frequent updating of musical intertexts, determine, on the one hand, the appropriate musicological definition and in the music criticism of a given era (interesting in this respect, amongst others, are Balzac's descriptions, including of Meyerbeer's *Robert le diable*, in *Gambara*[148], a story published in Schlésinger's music magazine, *La Revue Musicale* in 1837), and on the other hand, the literary definition and the way in which Kornel Ujejski interprets the music of Chopin and Beethoven, imposing further musical compositions with a by-the-way literary programme (in particular, he shows an interesting relationship between the text of *Zakochana*[149] and Chopin's *Mazurka in B minor*, Op. 7). The third possibility, compositional-structural references that result in a reinforcement of musical intertexts in their strongest form, is associated with the musical schematicism, as exemplified by Jarosław Iwaszkiewicz's early prose poem *Niebo* [*Heaven*][150] (the notation was considered by the author himself to be a literary realisation of "sonata form", although frequently provoking a completely different interpretation[151]). The third possibility is also demonstrated the compositional-genological experiment: for example, the technique of contrafactum and palimpsestual writing of poetic text over the original words in a musical composition (as is the case of Stanisław Barańczak's entire *Winterreise*, and in the case of his work with *Chirurgiczna*

– wiersz ludowy," in eadem, *Studia i rozprawy*, Vol. 1, Cracow: Wydawnictwo Literackie, 1970, p. 498.

147 A representative compendium of knowledge in this area, due to both its general-historical perspective and detailed characteristics of representative artists is Henri Chopin's *Poésie sonore internationale* (Paris: Jean-Michel Place, 1979).

148 H. Balzac, *Gambara*, in *Oeuvres Complètes de Balzac: "L'Enfant maudit" – "Gambara" – "Massimilla Doni"*, Paris: Michel Lévy Frères, 1867, pp. 165 ff.

149 The composition was first published in *Dziennik Literacki* (1858, no. 3), opening the cycle *Poemata Szopena*, later in a book *Poezje. Nowe wydanie z wyboru autora*, Vol. 2, Leipzig: F. A. Brockhaus, 1866) under a slightly modified title of the cycle –*Tłumaczenia Szopena*.

150 J. Iwaszkiewicz, "Niebo," in idem, *Pejzaże sentymentalne*, Warsaw: Nakład Gebethnera i Wolffa, 1926, pp. 117–125.

151 It is enough to mention three attempts at interpretation: J. Skarbowski, "Muzyka w poezji Jarosława Iwaszkiewicza," in *Poezja*, 4 (1978): pp. 99–103; J. Opalski, "«Sprawiedliwość w pięknie», czyli o muzyce w twórczości Jarosława Iwaszkiewicza," in *O twórczości Jarosława Iwaszkiewicza*, ed. A. Brodzka, Cracow – Wrocław: Wydawnictwo Literackie, 1983, pp. 200–201; J. Dembińska-Pawelec, "Jak słuchać prozy Jarosława Iwaszkiewicza? O muzyczności «Nieba»", in *Skamander*, Vol. 9: *Twórczość Jarosława Iwaszkiewicza. Interpretacje*, eds. I. Opacki, A. Nawarecki, Katowice: Uniwersytet Śląski, 1993, pp. 7–20.

precyzja – Aria: Awaria[152] – which follows Donna Elvira's third aria "Ah chi mi dice mai" from Mozart's *Don Giovanni*).

IV. Music in Literature (Attempts at Typology)

The issue of "music in literature" – in a manner particularly interesting to contemporary comparative literature (and also so-called interdisciplinary comparative literature according to the postulates increasingly raised on this occasion) – has been subjected to a variety of recent attempts at theoretical typology. The simplest breakdown is in two parts and is proposed by Frédérique Arroyas on the margin of considerations about musical-literary reading, identifying **significance level** (music as a literary theme) and **formal level**[153] (musical structures in literature). Steven Paul Scher's proposed a three-tier division that is gaining wide acceptance with today's comparatists. Scher's division includes the categories: **word music** (defined by emission, musical formation of the sound layer of a literary text), **musical structures and techniques** and **verbal music**[154] (this category includes various forms of music thematisation). We can also encounter an otherwise similar three-part distinction with Ewa Wiegandt, who uses slightly different terminology ("music in literature" is defined in terms of its thematisation, "music of literature" is like Eliot's phrase, "music of poetry" features prosodic language, while "musicality of literature"[155] means to go beyond the ontological status of literature). Sylvie Jeanneret, amongst others, sketches a four-fold typology of "music in literature", the most important concept of which is **structural trope** completed by the references: **thematic, aesthetic** and **architectural** (e.g. literary leitmotif technique)[156].

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152 S. Barańczak, "Aria: Awaria," in idem, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, Cracow: Wydawnictwo a5, 1998, pp. 62–63.

153 F. Arroyas, *La lecture musico-littéraire. A l'écoute de "Passacaille" de Robert Pinget et de "Fugue" de Roger Laporte*, Montréal: Les Presses de l'Université de Montréal, 2001, p. 41.

154 S. P. Scher, "Literature and Music," in *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982, p. 237.

155 E. Wiegandt, "Problem tzw. muzyczności prozy powieściowej XX wieku," op. cit., p. 104.

156 P. Jeanneret, *La musique dans l'oeuvre romanesque d'Étienne Barilier. Vers une poétique de la modernité*, Genève: Editions Slatkine, 1998, pp. 20–23 ff. Compare P. Jeanneret, "Quelques éléments de méthode: la recherche musico-littéraire," in *L'art du roman. L'art dans le roman*, eds. T. Hunkeler, P. Jeanneret, M. Rizek, Bern – Berlin – Brussels – Frankfurt am Main – New York – Oxford – Vienna: Peter Lang, 2000, pp. 78 ff.

Examples of this way of organising the issue can be further multiplied[157], although the intended purpose of this combination, in connection with the proposed categories and varied terminology, should already be clearly visible. In the event of even the most superficial review, it appears that the primary problem today with the contexts of music and musical intertexts in literature stems not only from the fact that we are dealing with a variety of – in terms of art – hybrid forms (profiled according to literary periods, the nature of the preferred poetics, etc.), but also because they are understood and explained in very different ways. In fact, this happens both through specific choices and pervasive trends in a given cultural moment (starting from individual creative beliefs and ending with the programs of certain poetic groups or artistic formations), and – in a wider perspective – through the trends of reception and successively performed reinterpretations of earlier interpretations[158]. The artistic-postulative discourse forms the starting point of the source of information in this system (records in the fields of paratextuality, proposals suggesting the direction of interpretation, all the author's extra-textual comments). The cultural-interpretative discourse – eliminating author's false suggestions or, on the contrary, for some reason yielding to artistic mystification – creates the final interpretative tropes that are traces of the search for the "correct" interpretation within certain cultural realities. In other words, there is a polarisation of two complementary or completely negating theoretical discourses around an interpreted literary text whose task, in our situation, is to reveal (or critically verify) the existence of a musical context or musical intertext.

In conclusion, the issue of "music in literature" is enormously complicated in the field of cultural-interpretative discourse, in the field of meta-theory, and in meta-interpretation. To see the complications, it is enough to take into account the possibilities of comparatistically oriented research (according to Jean-Louis Cupers, four types of research come into play: "biographical", "traditional

157 See inter alia W. Wolf, "Intermediality Revisited. Reflections on Word and Music Relations in the Context of a General Typology of Intermediality," in *Word and Music Studies. Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage*, eds. P. M. Lodato, P. Aspden, W. Bernhart, Amsterdam – New York: GA Rodopi, 2002, pp. 13–34; F. Escal, *Contrepoints: musique et littérature*, op. cit. (part I: "La musique comme imaginaire de la littérature," pp. 13–182); I. Piette, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, op. cit. (chapter III: "Analyse plus détaillée d'un domaine: la musique dans la littérature," pp. 47–90).

158 This complex issue of interfering research perspectives becomes crucial for determining potential links between music and concepts of "*poésie pure*". See W. Marx, "Musique et poésie pure: la fin d'un paradigme," in *Poétique*, 131 (2002): pp. 357–367.

musical-literary", "analogous" and "architectonic"[159]) or the parameter of the calibre of the studies (Jean-Jacques Chartin, cataloguing the different concepts of the relationship between music and literature identifies seven potential types of discourse[160]). Comparatists today signal the difficulties related to the research perspective with increasing frequency; the efforts undertaken by them, especially in interpretation, indicate clearly that they are departing from uncritically forcing musical analogies and contexts in literature in favour of a wide range of artistic demands (also for circular, although purely hypothetical research interpretations). The comparatists' complementary reflections are moving in two directions: firstly towards individual analytical-interpretative attempts (the current theory of intertextuality turns out to be a good impulse here), and secondly, in the direction of theoretical organisation of the manifestations of "music in literature". Of importance is the fact that regardless of research strategy and interpretative intention, overcoming the stereotype of "the musicality of literature" as a nearly indefinable phenomenon forms a first, initiating, and decisive step in critical research.

159 J.-L. Cupers, "Approches musicales de Charles Dickens. Etudes comparatives et comparatisme musico-littéraire," in *Littérature et musique*, ed. R. Célis, Brussels: Publications des Facultés Universitaires Saint-Louis, 1982, pp. 23–47.

160 J.-J. Chartin, "Littérature et musique," in *La recherche en littérature générale et comparée en France. Aspects et problèmes*, op. cit., pp. 112–113.

Literary Score. Subject Matter of Interdisciplinary Comparative Literature

I. Literature – Music (Methodological Remarks)

The numerous and extremely complicated relations between literature of music may undoubtedly be represented in very different ways. However, they always are in a close relationship, most generally speaking, from the object of the study to the researcher's position[161]. An elementary consequence of this in music-literary studies (and indeed one of the obvious differences between musicological research and literary studies) can be seen perfectly at first glance. If discussion of aspects of co-existence of literary and musical texts – be it in the formula of vocal compositions, or in the formula of a symphonic poem[162] – does not raise the slightest objection, then discussion of aspects of the existence of a musical composition in a literary text is immediately highly suspect, through careful marginalisation or to be placed entirely in doubt. In this context, using Steven P. Scher's generally accepted musical-literary research typology, depending on the form of the object under examination, distinguishes between three variants of possible relations, namely, "literature *in* music", "music *and* literature" and

161 It is clearly illustrated by the first positions of the series "Word and Music Studies": *Word and Music Studies. Defining the Field* (eds. W. Bernhart, S. P. Scher, W. Wolf, Amsterdam – Atlanta: GA Rodopi, 1999) and *Musico-Poetics in Perspective: Calvin P. Brown in Memoriam* (eds. J.-L. Cupers, U. Weisstein, Amsterdam – Atlanta: GA Rodopi, 2000).

162 These two basic variants have to be complemented, to make reference to Gérard Genette's theoretical discourse, of composition "*with* words" (vocal music) and "*à propos of* words" (for example symphonic poem) with a variety of music compositions "*with words without words*" (for example Mendelssohn's idea of "a song without words", *Lieder ohne Worte*). The first case relies on co-existence (rules of integrity between music texts and verbal text), the second, on allusion, the third, on the implication in the title: "thematic" ("literary" title) or "rhematic" (genological suggestions, such as "ode", "sonnet"). See G. Genette, "Romances sans paroles," in *Revue des Sciences Humaines*, 205 (1987): pp. 113–120 (also in idem, *Figures IV*, Paris: Éditions du Seuil, 1999, pp. 109–118).

"music *in* literature"[163]. Scher's ideas initially suggest that not only is there no symmetry between these questions, but that they are actually extremely divergent issues.

The problem of the incompatibility of the manifestations of "music in literature" in the perspective of "literature in music", i.e. the fundamental disproportion between the results of cross-references between two works of art in music and the results of cross-references in literature, perhaps clarifies a little more here. In music and in literature, I think, sometimes – depending on the object of study – there is some strict convergence that does not result from mere hermeneutical reflection or metaphorical generalisations (from the author, literary critic, cultural philosopher, etc.). But this problem, probably the most extensive in the consequences of literary connections with musical compositions in literature, overshadows the vast tradition of literary research[164]. In situations where methodological compromise would seem necessary in order to indicate common points with musicological research and achieve a specific *optimum*, either consciously does not recognise the direct relationship between literature and music, or makes at best an intuitive analytical-interpretative attempt.

It is a well-known fact that around the issues related to, or possible links between the two art forms, many conflicting theories, arguments, and more or less discussed opinions have accumulated in the literature in isolation from the elementary rules of musicology; however, to follow the current considerations in literary criticism[165] (especially comparatist), it is impossible to not accept the basic rules of the game, which despite appearances have remained identical for a long time. Without even waiting for the subsequent determination of semiology, the contemporary conclusion that Jules Combarieu formulated before even the end of the nineteenth century in 1894 can be cited without any reservations, "All equating of music in poetry today is merely a figure of speech, a chimera or a dangerous heresy"[166]. In terms of the material, as is well known, there is no appropriate equivalent of music in literature (just like literature in music); the material falls on the side of literature or direct connections, collages (coexistence

163 S. P. Scher, "Literature and Music," in *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982, p. 237.

164 See inter alia I. Piette, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, Namur: Presses Universitaires de Namur, 1987, pp. 3–46; J. A. Winn, *Unsuspected Eloquence: A History of the Relations between Poetry and Music*, New Haven: Yale University Press, 1981.

165 See for example J.-L. Cupers, "Approches musicales de Charles Dickens. Etudes comparatives et comparatisme musico-littéraire," in *Littérature et musique*, ed. R. Célis, Brussels: Publications des Facultés Universitaires Saint-Louis, 1982, pp. 23–47.

166 J. Combarieu, *Les rapports de la musique et de la poésie considérées au point de vue de l'expression*, Paris: Félix Alcan, 1894, p. XXI.

of two different materials[167]), or – most frequently – intermediate links (here we can speak of musical inspiration in the broadest sense of the word, and further: of reminiscences, allusions, suggestions, quotations, or various types of intertextual references). Therefore, all such conclusions, in order to return to the generalisation referred to in the introduction to musical-literary studies, remain dependent, firstly, upon the chosen subject of the study, and secondly – and most of all – the preferred research strategy[168].

Specifying the subject of interest to me, it is simplest to say that we are talking about a **literary score**, namely, a musical score that in some way implicates a particular literary text. As a result of ongoing intertextual conditions (structural-genological conditions), the original interpretative context turns out to be necessary for said text. Depending on the historical development and the aesthetic assumptions, the score in music takes quite different forms, and therefore – as explained in more detail in musicological as well as cultural terms by Françoise Escal – the term "score" can be understood and defined in many different ways[169]. For us, however, the most basic definition is enough, as we are rather more concerned with the "score-ishness", ontological, aspect of a given composition[170], than with any details and subtleties of music notation necessary for musical performance. It is, therefore, necessary to start the study of a score by distinguishing two issues moved by Escal, "notation as code or transcription of a sound language into a system of written symbols and meanings [...] score as pages, figures, an image that can be looked at"[171].

The score itself (classic score) is a vertical arrangement of vocal and instrumental parts (voices) in an ensemble musical composition, fixed through

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167 See, amongst others: C. S. Brown, *Music and Literature: A Comparison of the Arts* [1948], Athens – Georgia: The University of Georgia Press, 1963; J. A. Winn, *Unsuspected Eloquence: A History of the Relations between Poetry and Music*, op. cit.; I. Piette, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, op. cit.; J.-L. Backès, *Musique et littérature: essai de poétique comparée*, Paris: Presses Universitaires de France, 1994.

168 In this perspective, even the most extreme negative criticism of Tadeusz Szulc (*Muzyka w dziele literackim*, Warsaw: Skład Główny w Kasie im. Mianowskiego, 1937) can be contemporary – as is the case anyway with many postwar Polish studies to date – a valuable point of reference and source of inspiration to undertake this kind of research.

169 See F. Escal, "La partition," in eadem, *Espaces sociaux, espaces musicaux*, Paris: Payot, 1979, pp. 134 ff.

170 Music score, as argued by Jean-Jacques Nattiez, determines both the recognisability of a given composition and its physical constancy ("the score is a constant physical reality"). J.-J. Nattiez, "Sémiologie, partition, transcription," in idem, *Musicologie générale et sémiologie*, Paris: Christian Bourgois, 1987, p. 100.

171 F. Escal, "La partition," in eadem, *Espaces sociaux, espaces musicaux*, op. cit., p. 134.

the use of musical notation of a specific piece. In order to alternatively clarify the scope of the proposed concepts and avoid unnecessary misunderstandings, the literary score, in turn, refers not to the literary text itself (precisely speaking: to even the most unusual and experimental literary construction), but only to the inherent relationship of a score with a musical composition (in the literal, musical sense). Let us immediately take two diametrically different examples of literature, Stanisław Barańczak's *Aria: Awaria* from the volume *Chirurgiczna precyzja* [*Surgical Precision*][172] and Kornel Ujejski's *Zakochana* [*In Love*] from *Tłumaczenia Szopena* [*Translations of Chopin*][173] (*nota bene*, the first in the series of works published in *Dziennik Literacki* in 1858, is still considered to be one of the best realisations of the poetic intention). Certainly it is possible to read both texts outside the musical context, without considering the musical intertexts and their function. Although in both cases the actual source of the ring composition (the ring) can be revealed and be relevant only in the light of the interpretation of the musical intertext: for example, in Barańczak's case, Mozart's *Don Giovanni* (more precisely, Donna Elvira's aria "Ah chi mi dice mai"), and in Ujejski's case, the structure of Chopin's *Mazurka in A minor*, Op. 7 No. 2.

This way of understanding the issue of "literary scores" has not only not yet been widely developed and clearly presented in literary studies (comparative or musical-literary), but it has not even been initially pre-sketched[174]. This is quite surprising for at least two reasons: on the one hand, without a doubt, every literary critic meets the artistic phenomenon, so to say, in a strong form (I am thinking of musical quotations placed in a number of literary texts), and on the other hand, no one perhaps can be unfamiliar with the term "score", which is relatively often encrusted with recent humanistic studies. A fundamental complication is that both terms function most frequently in literary criticism in imposed contexts; they are combined with various issues of literature and language in such a way that they partially or completely lose their "primeval" musical meaning. The first and primary task, therefore, under these circumstances amounts to an attempt to define and explain the term "literary score", and to indicate the scope of its

172 P. Barańczak, "Aria: Awaria," in idem, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, Cracow: Wydawnictwo a5, 1998, pp. 62–63.

173 K. Ujejski, "Zakochana," in idem, *Poezje. Nowe wydanie z wyboru autora*, Leipzig: F. A. Brockhaus, 1866, pp. 23–25.

174 It is worth mentioning that some comparatists tackle this issue directly and investigate the meaning of the music quote in a literary text. See inter alia I. Piette, "Utilisation des références et des citations musicales dans la littérature," in eadem, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, op. cit., pp. 51–55; A. Locatelli, "Références et citations musicales," in eadem, *La lyre, la plume et le temps. Figures de musiciens dans le "Bildungsroman"*, Tübingen: M. Niemeyer, 1998, pp. 154–160.

operation (and in a simple consequence – the sense of application). Therefore, all further proposed observations are descriptive-defining and we could say that they are "pre-analytical". Furthermore, the character of the project is methodological, referring by-the-by to the concept of contemporary comparative studies.

II. "Scores" Without Notes (Review of the Issues)

To reiterate again, the fundamental risks associated with the term "score" in current literary studies – and in contemporary humanities in general – are connected to its metaphorical significance. Organising the numerous, accidental, whistled-up terminology would require a thorough and multi-faceted paper. Although one must necessarily remain within the fundamental contexts, one's overall perspective of the study can immediately be brought to a conclusion; in a sense, an elementary typology that uses the terms in the given sense can provoke three different behaviours: artistic activities, analytical-interpretative activities, and purely theoretical activities. There is no doubt that the problems initiated through these three different activities in the vast majority have nothing to do with the question of either the score (musical score), or the literary score. Since voice is given to rhetorical strategies, only negative research variants are admissible. Negative methodology, necessary at the outset to review the existing state of affairs and to circumscribe the limits of the final reflection, leads, in fact, to the elimination of all metaphorical generalisations fortuitously linked with the term "score".

Artistic activities. The problem with "scores" in literary studies really starts at the level of the artistic exploration of language, including metaphorised vocabulary. To reveal the rules of expansion (and sometimes regurgitation) of the dictionary definition, we may recall many corresponding citations without much difficulty; for example, Jacques Reda's *Cinq variations sur Francis Ponge* coins the phrase "phenomenal score of the world"[175]. And as much as, in this case, the consequences of the use of this term is still negligible, it is a far more complicated issue in the case, for example, of Stéphane Mallarmé's preface to *Roll of the Dice* (*Un Coup de dés*, 1897), where the concept of writing poetry as a "score"[176] is explained, in other words, the concept of **score of literary text**.

175 J. Réda, "Cinq variations sur Francis Ponge," in *Francis Ponge*, ed. J.-M. Gleize, Paris: Éditions de l'Herne, 1986, p. 574.

176 S. Mallarmé, "Préface" to *Un Coup de dés*, in idem, *Oeuvres complètes*, eds. H. Mondor, G. Jean-Aubry, Paris: Gallimard, 1979, p. 455 (see English translation: S. Mallarmé, "Preface / Préface," in idem, *Collected Poems*, translated and with a commentary by H. Weinfield, Berkely: University of California Press, 1996, pp. 122–123). Nota bene, Mallarmé's proposal has been repeatedly interpreted in various contexts, see inter alia

It should be noted that the effects of this type of thinking about literature appear in the twentieth century in the works of Michel Butor, and in the sonorant poets, believing that poetry exists only in the form of public, vocal realisation by the author. In this variant and according to the authors, the written word fulfils the function of a "score", which serves as a starting point for preparation of the sound text (examples from Bernard Heidsieck's cycle *Poèmes-partitions*, and Henri Chopin's *Audio-poèmes*). A basic danger in such argumentative strategies by authors lies mainly with the fact that it is only a step to do the same (accidental, deliberate and quite unconscious), but within a completely different discourse at the analytical-interpretative level.

Analytical-interpretive activities. It is exactly at the stage of interpretation of a particular literary text, or even an evaluation of the whole literary output of a single writer, that the greatest temptation to use the term "score", in a metaphorical sense appears, which is otherwise clear. It appears, for example, that certain analogies with scores of sound poetry (and especially with the convention of Bernard Heidsieck's activities) can be seen in Miron Białoszewski's Teatr Osobny; in fact, his *Imiesłów* [*Participle*][177] is not only a "never-ending", labyrinthine text, but also a record that requires specific stage realisation. Thierry Marin, pushing the idea of musical narrative in literature on account of circumstances of time and the effect of reading aloud, accents the existence of an "own-score"[178] in *Bing* – one of Samuel Beckett's prose works. Jerzy Franczak treats Karol Irzykowski's *Sny Marii Dunin* [*Dreams of Maria Dunin*] as "a kind of score of *Pałuba* [*The Hag*]"[179].

In turn, Albert Schweitzer sums up the **entire** works of Goethe in the following argument, "His works are symphonies. The musician does not read them; he hears them, as if he were going through an orchestral score. What he sees are not words and letters, but themes developing and interlacing"[180]. Mireille Calle-Gruber argues today that the texts of Claude Ollier form – due to the way they are

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M. Butor, "Le livre comme objet," in idem, *Répertoire II*, Paris: Ed. de Minuit, 1964, pp. 104–123; C. S. Brown, "The Musical Analogies in Mallarmé's «Un Coup de dés»," in *Comparative Literature Studies*, 1–2 (1967): pp. 67–79.

177 M. Białoszewski, "Imiesłów," in idem, *Teatr Osobny 1955–1963*, introduction by A. Sandauer, Warsaw: PIW, 1971, pp. 167–170 (first published: *Dialog*, 12 (1958): pp. 32–33).

178 Th. Marin, "Pour une narration musicale. «Bing» de Samuel Beckett," in *Poétique*, 122 (2000), p. 135. See also Th. Marin, *Pour un récit musical*, Paris – Budapest – Turin: L'Harmattant, 2002, pp. 19 ff.

179 J. Franczak, "«Sny Marii Dunin» Karola Irzykowskiego jako świadectwo nowoczesnego doświadczenia," in *Teksty Drugie*, 3 (2006): p. 118.

180 A. Schweitzer, *J. S. Bach*, trans. E. Newman, Vol. 2, London: Breitkopf & Härtel, 1911, p. 12.

written – a type of musical score[181]. Finally, as a result of the theatrical possibilities of language, you might want to take this opportunity to recall the opinions of Maria Czanerle regarding the dramatic language of Karol Hubert Rostworowski, Hugo Riemann's teacher ("he composed dialogues like an orchestral score – the individual character of his expressionist style most probably rested on that [...]"[182]), or the series of variants in terminology, such as "theatrical score", "type of musical score", "*quasi*-musical score"[183], which serve Jacek Kopciński in grasping the essence of the record of Miron Białoszewski's texts.

Theoretical activities. Continuing the chosen trail, it would be appropriate to put on the border of analytical-interpretive activities and theoretical activities resolutions of the type of proposal from Roland Barthes, for whom "the area of the (readerly) text is comparable at every point to a (classical) musical score"[184] (the concept is indeed purely theoretical, but given in the context of Balzac's story *Sarrasine*). Undoubtedly, in the circle of this type of reflection – around a specific interpretative matrix – it is appropriate to find a place for the conclusions of Czesław Miłosz, among others, concerning the individual traits of Jarosław Iwaszkiewicz's poetry, "Jarosław's verses are words to music, the score to which was not written, but is in some way present. It is different from the «musicality of the verse» of rather many poets, because with him words do not create music, they only refer to it, often between one utterance of the orchestra and another"[185]. This is similar, in my opinion, to having and attempting to identify as a "score" – in another cultural register – the poetic recording of spoken/sung songs of North

181 See M. Calle-Gruber, *Les partitions de Claude Ollier. Une écriture de l'altérité*, Paris: L'Harmattant, 1996, pp. 12 ff.

182 M. Czanerle, "O Karolu Hubercie Rostworowskim," in *Dialog*, 10 (1960): p. 86. In this context Rostworowski's auto-comment bears a lot of meaning: "a stage composition without an actor can be compared to a symphonic score without an orchestra. It can be read by anyone who has been cramming their harmony, counterpoint and instrumentation, but the entirety can only be understood and felt, that is to say truly «heard» only by a specialist called a talented director" (K. H. Rostworowski, "O kryzysie teatralnym," in *Gazeta Literacka*, 7 (1932): p. 108).

183 J. Kopciński, *Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, Warsaw: Wydawnictwo IBL, 1997, pp. 5, 365, 367.

184 R. Barthes, *The Full Score*, in idem, *S/Z: An Essay*, transl. R. Miller, New York: Hill and Wang, 1975, p. 28 (see also R. Barthes, "La partition," in idem, *S/Z*, Paris: Éd. du Seuil, 1970, p. 35). In another place, explaining his own theory of text as a methodological field, Roland Barthes gives an identical metaphor: "post-serial music has radically altered the role of the 'interpreter', who is called on to be in some sort the co-author of the score, completing it rather than giving it 'expression'" (R. Barthes, "From Work to Text," in idem, *Image, Music, Text*, trans. S. Heath, London: Fontana Press, 1977, p. 163).

185 Cz. Miłosz, *Rok myśliwego*, Paris: Instytut Literacki, 1990, p. 159.

American Indians[186] (musical connotations, this time due to the need to indicate nuances of intonation and silence in the verbal record, among other things, to distinguish a scream from a whisper, etc.).

Finally, the matter of interest to us becomes considerably more complicated, because the "score" turns out to be the result of purely theoretical operations (where the metaphorisation of the discourse is most far-reaching): this would be the case of Hans-Robert Jauss's generalisation in connection with the reception of literary works in which "It is much more like an orchestration that strikes ever new resonances among its readers and that frees the text from the material of the words and brings it to a contemporary existence. [...]"[187]. This would also be the case of Paul Ricoeur's hermeneutics, according to the initially formed assumptions of the philosopher, that "text is like a musical score and the reader like the orchestra conductor who obeys the instructions of the notation"[188]. In both cases, this is of course about the theory of reading and interpretation; nevertheless, it indicates that the analogy between the process of reading and reading musical scores serves a different purpose. For Jauss, the most fundamental matter was – in the perspective of aesthetic reception – the renewal or adapting of the meaning of the text according to various cultural circumstances; for Ricoeur – in the perspective of hermeneutics – what was fundamental was an understanding of the text and following from this, self-understanding.

With this complex problem context, there has been a brief outline of a separate and important issue, namely, the phenomenon of secondary prepared musical notation, which – despite its somewhat related nature – can not be covered by the name of literary score. Here we are speaking of the different types of, often very sophisticated, proposals of musical notation that are, so to speak, on the margins of the literary text about the musical notation of verbal material. This practice is well-known from the German tradition of the so-called "aural philology", *Ohrenphilologie* (Eduard Sievers and Franz Saran's successors occupied with the musical writing of any verbal expressions). Here, in particular, Kazimierz Wóycicki's[189] concept still holds

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186 F. Delay, J. Raubaud, *Partition rouge: Poèmes et chants des Indiens d'Amérique du Nord*, Paris: Éditions du Seuil, 1988, p. 9 (see "Partition," pp. 8–10).

187 H.-R. Jauss, "Literary History as a Challenge to Literary Theory," in *Toward an Aesthetic of Reception*, trans. T. Bahti, Minneapolis: University of Minnesota Press, 1982, p. 21.

188 P. Ricoeur, "Explanation and Understanding," in idem, *Interpretation Theory: Discourse and the Surplus of Meaning*, Texas: Texas Christian University Press, 1976, p. 75. See also P. Ricoeur, "Qu'est-ce qu'un texte?," in idem, *Du texte à l'action. Essais d'herméneutique*, Vol. 2, Paris: Éditions du Seuil, 1986, p. 153 (see English edition: P. Ricoeur, "What is a Text?," in idem, *From Text to Action: Essays in Hermeneutics, II*, trans. K. Blamey, J. B. Thompson, Evanston, IL: Northwestern University Press, 1991, p. 119).

189 See K. Wóycicki, *Forma dźwiękowa prozy polskiej i wiersza polskiego* [1912], Warsaw: PWN, 1960, pp. 37 ff., pp. 173 ff.

true in literary studies. It is enough to mention just the noting of rhythm in a fragment of *Pan Tadeusz* [*Pan Tadeusz*] by Joanna Tokarz,[190] or about attempts at musical illustration by Paul Vernois[191] of stage text called *Conversation-sinfonietta*[192]. In this stage text, Jean Tardieu, not without cause, stratifies musical connotations. Any kind of evaluation of the different interpretative approaches of this huge, complicated, here and there reviving tradition of literary research should be ruled as outside of the sphere of the proposed issue.

In the research perspective adopted from the beginning, even the reduced form of score contained in Karol Hubert Rostworowski's *Judasz z Kariothu* [*Judas Iscariot*][193] (I am thinking here of the musical organisation of the quarrel scene in the palace of Annasz with 10 voices and choir *a cappella*) would be difficult to relate directly to the issue of literary scores. At the same time, it is not necessary to treat artistic efforts to smuggle such musical notation into a literary text, which are not quotations taken from real existing musical works. An excellent example of this in Michał Choromański's *Biali bracia* [*White Brothers*] is a musical annotation of the melody of the wind (located in the position of an unusual footnote), returning five times, in ever supplemented variants[194]. Broadly concluding, the range of issues linked with literary scores is not limited to, or more strongly, cannot be reduced to music annotation, but always relates to the literary text and a specific musical composition in the function of primary interpretative context and, therefore, as a literary text and its musical intertext.

III. Literary Score (Musical Intertext)

The literary score is nothing but a score for the use of literature; the score is as a parent interpretative context of a literary text, or rather in another way, a score is a somewhat (far?) modified musical intertext function in literature. One could quite easily say that this is a score lying in wait for a literary recipient;

190 J. Tokarz, "Związki poezji Adama Mickiewicza z muzyką," in *Ruch Literacki*, 6 (1992): p. 620.

191 P. Vernois, *La dramaturgie poétique de Jean Tardieu*, Paris: Klincksieck, 1981, p. 244. Compare amongst others J.-L. Cupers, *Aldous Huxley et la musique: A la manière de Jean-Sébastien*, Brussels: Publications des Facultés Universitaires Saint-Louis, 1985, p. 110.

192 J. Tardieu, "Conversation-sinfonietta," in idem, *Théâtre de chambre*, Paris: Gallimard, 1966, pp. 237–258.

193 See K. H. Rostworowski, "Judasz z Kariothu," in idem, *Pisma*, Cracow: Druk W. L. Anczyca i Spółki, 1936, pp. 177–178.

194 M. Choromański, *Biali bracia* [1931], Poznan: Wydawnictwo Poznańskie, 1990, pp. 60, 62, 64, 70, 83.

in this case, it would be a score in the hands of the literature researcher. There are generally two basic formulae that have a polar sense of disclosure or signalling in a literary text: *explicite*, through musical quotation (examples of this can be found in S. Barańczak, J. Iwaszkiewicz, M. Kuncewiczowa, R. Rolland, A. Schnitzler, M. Kundera, G. Compère, M. Roche) or *implicite*, through either a description of a musical composition, or other operations of music thematisation.

Musical quotation in literature is always – by the nature of things – evident, and therefore does not cause trouble during the initial examination as an emblem of literary scores. Undoubtedly, much more difficultly is caused by **implied score** (genologically founding text, hidden, determined at the time of reading), because everything depends not only on the finesse of artistic interpretation, but also on perception by the interpreter and correct reading. In the practice of literary realisations, which cannot be interpreted without raising the problem of implied score, they constitute a highly complex and unique intertextual situation. The intertextual relationship will look different in the case of Kornel Ujejski's *Zakochana* [*In Love*] and Chopin's *Mazurka in A minor*, Op. 7; it will also look different in the case of Stanisław Barańczak's *Aria: Awaria* and arias from Mozart's *Don Giovanni*. Furthermore, it will look different, once again, in the case of Michel Butor's[195] *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* and Beethoven's *33 Variations in C major on a Waltz by Diabelli*, Op. 120. Bearing this in mind, it is worth to formulate a more general remark at this point; specifically, the nuances associated with the literary score define and somewhat reveal, in one form or another, the artistic proposal (here called artistic interpretation). The burden of verification ultimately rests on the analysis and research interpretation that takes the form of intertextual interpretation.

First, it would be good to collect some basic insights concerning artistic interpretation, limited exclusively to the clearest, instructive examples. Now, in the midst of artistic activities, first and foremost, issues are imposed (an atypical convention), as we should call them, **literary bi-texts**. Here I am thinking of the direct coexistence of a literary text with the musical text as an effect of cooperation between the poet and the composer (for example, the aforementioned Karol Hubert Rostworowski as composer and Franciszek-Xawery Pusłowski as a poet, with the resulting "collective product" – *Carmen Saeculare. Dożynki. Poezja i*

195 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, Paris: Gallimard, 1971. Compare the edition of Butor's text in the form of intermedial literature and the attached recording of *33 Variations on a Waltz in C major by Diabelli*, Op. 120: (performed by Jean-François Heisser). M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, *Le Château du sourd*, Arles: Naïve / Actes Sud, 2001. See also M. Butor, *Oeuvres complètes de Michel Butor*, ed. M. Calle-Gruber, Vol. 3: *Répertoire 2*, Paris: Éditions de la Différence, 2006, pp. 449–520.

muzyka [*Carmen Saeculare. Harvest Festival. Poetry and Music*][196]). This is one quite marginal example in the literature of the twentieth century; it is far more frequent for the issues of literary scores to be signalled in the strongest possible variants, through the inclusion of musical quotation in a literary text. This could be, practically speaking, the four-bar quotation from the *Violin Concerto in D major*, Op. 77 by Brahms, returning like a boomerang in Maria Kuncewiczowa's *Cudzoziemka* [*The Stranger*] (the first bars of the *Allegro giocoso, ma non troppo vivace*)[197]; it could also be the reference to Liszt in telling the *Mephisto-Waltz*[198] and Schumann in the verse *Vöglein als Prophet*[199] by Jarosław Iwaszkiewicz. Some further examples are: the musical fragments of subsequent songs from Schubert's *Winterreise* cycle in Stanisław Barańczak's *Winter Journey* (24 incipits from the vocal cycle are used in 24 poetic texts in the function of a motto)[200]; a musical quotation taken from Beethoven's last *String Quartet in F major*, Op. 135 in the novel by Milan Kundera – *The Unbearable Lightness of Being*[201]; the Bach fragments in Romain Rolland's *Jean-Christophe* (including a quotation from the *Fugue in E minor*[202]) and Francis Ponge's[203] *La Fabrique du pré*; musical quotations scattered throughout Maurice Roche's *Maladie mélodie*[204] (in just one literary text we can find a total of up to 18 different pieces of music).

This kind of musical quotation beyond music, as well as taking such work to the question of research interpretation, should be called **intersemiotic quotation**; this means to take a quotation from different art forms, and to subject it to operations in recontextualisation[205]. This intersemiotic quotation, although similar with every use on account of its graphic form, operates in literary text in primarily

196 F.-X. Pusłowski, H.-K. Rostworowski, *Carmen Saeculare. Dożynki. Poezja i muzyka*, Cracow: Gebethner i Spółka, 1910.

197 M. Kuncewiczowa, *Cudzoziemka* [1936], Warsaw: Instytut Wydawniczy „PAX", 1980, pp. 106, 177, 179.

198 J. Iwaszkiewicz, *Opowiadania muzyczne*, Warsaw: Czytelnik, 1971, p. 147.

199 J. Iwaszkiewicz, "Vöglein als Prophet," in idem, *Śpiewnik włoski. Wiersze*, Warsaw: Czytelnik, 1974, p. 31.

200 S. Barańczak, *Podróż zimowa. Wiersze do muzyki Franza Schuberta*, Poznan: Wydawnictwo a5, 1994.

201 M. Kundera, *The Unbearable Lightness of Being*, translated from Czech by M. H. Heim, London: Faber and Faber, 1984, p. 20.

202 R. Rolland, *Jean-Christophe*, Paris: Éditions Albin Michel, 1966, p. 1122.

203 F. Ponge, *La Fabrique du pré*, Genève: Albert Skira Éditeur, 1990, p. 45.

204 M. Roche, *Maladie mélodie. Roman*, Paris: Éditions du Seuil, 1980.

205 The intersemiotic quotation, which in its visual aspect bears the characteristics of a quotation as such, is subject to certain rules which apply to verbal quotations. Thus, the general rules on quotations apply also in this case, including those suggested by Antoine Compagnon in the witty study *La seconde main ou le travail de la citation* (Paris: Éditions du Seuil, 1979).

two ways – either in anticipation in relation to the text (e.g. in Iwaszkiewicz's tale of the *Mefisto-Walc* [*Mephisto-Waltz*]) or conclusively (e.g. Kuncewiczowa's *The Stranger*). Iwaszkiewicz's inclusion of a fragment of Liszt's *Mephisto-Waltz* in the position of the motto implicates the theme and a specific type scheme of feature stories, and becomes a concise announcement of Michael's demonic history. Therefore, it reveals the primary interpretative context. A slightly different role is played by Brahms's four-bar quote, cited several times by Kuncewiczowa: paradoxically, he has little in common with repeated attempts at virtuosic battling through double stops. He signs, however, with – as the key to the realm of emotions – an obsessive state of the Rose, which represents a sense of powerlessness, artistic unfulfillment, and defeat (a kind literary topos conforming to one romantic definition of music: sounds appear where words end).

The meaning of an intersemiotic citation in literature would on the one hand be, to repeat, "anticipatory", constituting a signal of far-reaching compositional-genological conditioning (use in an informative function; one might say, like a quotation in the table of contents in the editions of musical compositions); on the other – "conclusive" (most frequently in an expressive function), when a given quotation partially replaces or even eliminates a literary description. As a result of the introduced distinction, it is easy to see that only in a conclusive case of a syntagmatic quotation there occurs here a close and not accidental relationship with the description of a musical work: that is, the phenomenon of the specific interchangeability of the description and musical quotation in a literary text. This potential "interchangeability" should be interpreted very carefully and given a fundamental explanation. The choice between two options can never be neutral, as any description (including the literary description) is inadequate in respect of the musical composition or in the dimension of interpretation, *in actio*. (Moreover, Konrad Górski once drew attention to this fact in relation to literary descriptions of music, saying curtly that the best and easiest method would be to "insert sheet music into the literary text"[206], along the lines of musicological studies.)

Theoretically speaking of this very complicated relationship – either the intersemiotic quotation in a conclusive function replaces the description of the composition (otherwise a description would have to be put in its place[207], a certain descriptive text); or a description of the piece of music eliminates or obscures the musical quotation[208] (in consequence the interpretation of the researcher becomes

206 K. Górski, "Muzyka w opisie literackim," in *Życie i Myśl*, 1–6 (1952): p. 91.

207 See J.-L. Cupers, "Analyses musicales chez Aldous Huxley et l'idéal de la critique d'art," in *Mélanges de musicologie*, 1, eds. Ph. Mercier, M. de Smet, Louvain: Institut Supérieur d'Archéologie et d'Histoire de l'Art, 1974, pp. 14 ff.

208 Thus the interpretation techniques suggested by Jean-Jacques Nattiez, in the case of Proust lead to precise indication of the music sources. See J.-J. Nattiez, *Proust musicien*, Paris:

an attempt to reconstruct the musical intertext). Both of these two possibilities are shown in the following diagram:

	VARIANT 1	VARIANT 2
LITERARY INTERPRETATION	INTERSEMIOTIC QUOTATION (conclusive use)	LITERARY DESCRIPTION
RESEARCHER'S INTERPRETATION	DESCRIPTION (explanation)	QUOTATION (disclosure)

In the first case, namely, the existence of a musical quote from Kuncewiczowa (similar to Kundera), we have to deal with what might be called – in the sense of semantic solutions – **description with description** (involved simultaneously with both the topos and indescribability of music, and perhaps most of all with the inadequacy of language in the moment of plotting emotions). However, in the second case, for example, the description of Mozart's *Clarinet Quintet in A major* (K. 581) by Philippe Sollers in *Le Coeur absolu*[209], we come across an artistic testimony of eliminating fragments of the score (the final effect of this turns out to be implied score). Without any doubt whatsoever, it is fitting to say that Michel Butor's artistic proposals such as *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* and *Les Bagatelles de Thélème*[210] (defined in the author's comments as "a little dialogue with Ludwig van Beethoven's *Bagatelles* Opus 126"), came about as a result of a specific listening to Beethoven's compositions and, so to say, a palimpsest writing of a literary text over the score. Both texts ultimately remain, for the literary recipient, just a verbal description of

Christian Bourgois Editeur, 1984, p. 127. See also C.-H. Joubert, *Le fil d'or. Étude sur la musique dans "A la Recherche du temps perdu"*, Paris: José Corti, 1984, p. 35.

209 Ph. Sollers, *Le Coeur absolu*, Paris: Gallimard, 1987, pp. 194–197. I discuss in greater detail Philippe Sollers' construction scheme of the description in question and descriptive strategies in the book *Muzyczność dzieła literackiego* (Wrocław: Wydawnictwo Funna, 2001, pp. 78 ff.).

210 M. Butor, "Les Bagatelles de Thélème," in *Revue des Sciences Humaines*, 205 (1987): pp. 227–231.

the music of the nature: *presto*, *andante con moto*, *allegro* (in a sense, intersemiotic quotations in the second degree), but they are clear enough signs to guide the interpreter to the issue of the implied score.

The task of interpretation, in light of the findings, can be determined theoretically, in a very simple way: if an intersemiotic quotation appears in the literary text, it is necessary to prepare its description at the stage of analysis (to get to the score and therefore – complementarily – the embodiment of the given composition); but, if there is a description of a piece of music (even if it arbitrary and grotesque, as in Ujejski's version) – it is necessary to try to find the score and eventually find nuances relevant to that description in it. A very interesting matter, usually with considerable analytical-interpretative consequences, is that a literary description of a piece of music (explicit or implicit, depending on the artistic concept) frequently allows the interpreter to indicate the location in the score corresponding to the literary text, and – most importantly – follow the correct intertextual trail. In short, in the situation of "literary scores", the path is always from the literary text to the correct musical score – sometimes through intersemiotic quotation and sometimes by description, or other forms of thematising music.

IV. Research Perspectives

On the subject of this very complex phenomenon (especially in the literature of the twentieth century), conventionally – let us emphasise this – the name "literary score" should include a formulation of all observations in the optic of research at the borders of art. There is no need to explain, in these circumstances, how many different ways and from such different perspectives we confront even just literature and only today, or just music. Therefore, when we speak about any of them at the same time even in casual study (as in the case of literary scores), immediately two inter-related issues come to mind. The first of these relates to the position or optics of the researcher, while the second relates to the discourse taken by him, modified or even created on his own initiative. The effect of intertextual work strategies on the type of ideas is probably particularly important within the areas of musical-literary studies, where certain issues meet with many attempts of interpretation (which is quite obvious), as explained by using terminology that is a little differently understood or even differently defined.

The proposed overview of the indicated literary phenomena is here determined primarily by the perspective of literary theory. Moreover, this perspective can at the same time be equally well-defined today as a comparatistic perspective. But, at the same time, one should add that this is about one branch of comparative literature that is complementary to "traditional" comparative literature, which is

the so-called "interdisciplinary comparative literature"[211]. In the near future, a wide range of tasks stand before this field of research, which enjoys considerable and growing interest since the 1980s in U.S. and Western European comparative studies, and particularly since the IX ICLA Congress (International Comparative Literature Association), which took place in 1979 in Innsbruck around the theme: Literature and the other Arts[212]. Above all, however, interdisciplinary comparative literature (i.e. the component which falls into the wider range of musical-literary studies) should provide a series of answers to three broad questions: first, what kind of musical filiations characterise specific literary texts (taking into account the inevitable sound/visual dichotomy in the situation of every verbal record); second, how may we analyse these very different cases of intersemiotic relations in the light of the category of intertextuality (such cases were once considered in a semiotic or semiological perspective, and are today placed in trans-semiotic[213], intersemiotic[214], intertextual, intermedial perspectives); and finally, thirdly, in which way should we search for an effective common ground between literary study and musicological study and create an appropriate scientific discourse of interdisciplinary studies (or – in extreme comparative postulates, as in the so-called "Bernheimer report" – studies abolishing the canon of interdisciplinarity[215]). These questions about artistic, analytical-interpretative and meta-theoretical potential are cautious and do not concern the possibilities of literature in general, but individual artistic decisions. In reality, I think, it is only possible to formulate complementary theories of the relationships between literary texts and music on

211 See inter alia Francis Claudon's commentary opening the special edition of *Revue de Littérature Comparée*, devoted to mutual relationships between literature and music (F. Claudon, "Littérature et musique," in *Revue de Littérature Comparée*, 3 (1987): p. 265).

212 The importance of the IX ICLA should be particularly stressed here, as the matter of literature and music was given significant attention in Innsbruck, almost equal to that paid to literature and visual arts (slightly less attention was devoted to the issues of literature and film and methodology of comparative research. See *Literature and the Other Arts: Proceedings of the IX Congress of the International Comparative Literature Association* [Innsbruck, 20–25th August 1979], eds. Z. Konstantinović, S. P. Scher, U. Weisstein, Innsbruck: Institut für Sprachwissenschaft der Universität Innsbruck, 1981 (part II: "Literature and Music," pp. 215–296).

213 D.-H. Pageaux, "Littérature comparée et comparaisons," in *Revue de Littérature Comparée*, 3 (1998): p. 293.

214 See *Intersemiotyczność. Literatura wobec innych sztuk (i odwrotnie)*, eds. S. Balbus, A. Hejmej, J. Niedźwiedź, Cracow: Universitas, 2004.

215 See "The Bernheimer Report, 1993: Comparative Literature at the Turn of the Century," in *Comparative Literature in the Age of Multiculturalism*, ed. Ch. Bernheimer, Baltimore: The Johns Hopkins University Press, 1995, pp. 43 ff.

the way to a unified identification of intertext or intertexts and episodic analytical-interpretive operations.

Comparative methodology that summarises current findings makes it possible to undertake a study of the whole contentious and very difficult question of literary scores. Initial conditions of research are clearly presented. It is well known that there is no "theatrical score" in a purely musical sense (about which Zbigniew Raszewski[216] once wrote a logical line of argument, and about which Rafał Węgrzyniak does not forget in writing about Swinarski's score *Forefathers' Eve*[217]), nor is there a "literary score" using language material (although Roland Barthes would probably oppose this assertion). But a few existing close-ups of the phenomenon of literary score are indicated, related to, inter alia, fragments of musical notation in literary works; fragments that, according to author's plans, are revealed or concealed (often reduced to the verbal dimension). If one may make use of a different language on this occasion, Greek philosophy, and treat the piece of music in terms of ideas (*eidos*), and consider the notation of a particular composition in the form of scores to be a copy (*eidolon*), the reminiscences of scores in a literary text should be construed as – a copy of a copy (*phantasma*). Scores scattered throughout literature are, in fact, specifically deconstructed; to a certain extent, they lose their original form and the character of the musical function, and accordingly the scores turn out to be literary scores. Consequently, they no longer interest musicians or musicologists, but as a kind of intertext they become the object of musical-literary studies; more precisely, they become studies in the field of interdisciplinary comparative studies.

216 Z. Raszewski, "Partytura teatralna," in *Pamiętnik Teatralny*, 3–4 (1958): pp. 380–412. See also J. L. Styan, "The Dramatic Score," in idem *The Elements of Drama*, Cambridge: Cambridge University Press, 1960, pp. 9–117.

217 R. Węgrzyniak, "Partytura «Dziadów» Swinarskiego," in *Dialog*, 8 (1999): pp. 159–166.

Interdisciplinarity and Comparative Studies

I. Introductory Remarks

The dispute about interdisciplinarity – of interest to us in direct connection with the problems of recent comparative studies and more broadly: with the problems of modern literary criticism and cultural studies – in today's world reaches, practically speaking, into every area of reflection and every aspect of scientific research[218]. It could most simply be said that interdisciplinarity as a contemporary phenomenon comes down to, firstly, the issue of knowledge and perception of the world, and secondly, as a consequence, to the "economy" of knowledge and, ultimately, a form of power[219]. In the case of looking at the widest circle of issues in two indicated ways, namely in epistemological and sociological aspects, not without reason one should consider becoming acquainted with the various phenomena (including literature as one of the discourses and one of the elements of cultural reality) and be aware of the existence – as suggested recently in an interview with Vincent B. Leitch – of the "era of interdisciplinarity"[220].

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218 See inter alia G. Palmade, *Interdisciplinarité et idéologies*, Paris: Édition Anthropos, 1977; J.-P. Resweber, *La méthode interdisciplinaire*, Paris: Presses Universitaires de France, 1981; J. T. Klein, *Interdisciplinarity. History, Theory, and Practice*, Detroit: Wayn State UP, 1990; *Entre savoirs. L'interdisciplinarité en acte: enjeux, obstacles, perspectives*, ed. E. Portella, Toulouse: Éditions Erès, 1992; J. T. Klein, *Crossing Boundaries: Knowledge, Disciplinarities, and Interdisciplinarities*, Charlottesville: University Press of Virginia, 1996; P. Weingart, "Interdisciplinarity: The Paradoxical Discourse," in *Practising Interdisciplinarity*, eds. P. Weingart, N. Stehr, Toronto: University of Toronto Press, 2000, pp. 25–41; V. B. Leitch, "Postmodern Interdisciplinarity," in idem, *Theory Matters*, New York – London: Routledge, 2003, pp. 165–171 (first edition: *Profession 2000*, New York 2000, pp. 124–131).

219 See J.-F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. G. Bennington, B. Massumi, Minneapolis: University of Minnesota Press, 1984, p. 52. See also F. Guattari, "Fondements éthico-politiques de l'interdisciplinarité," in *Entre savoirs. L'interdisciplinarité en acte: enjeux, obstacles, perspectives*, op. cit., pp. 101–107.

220 "Theory, Interdisciplinarity, and the Humanities Today. An Interview with Vincent B. Leitch," (talking to Nicholas Ruiz III), in *InterCulture*, Vol. 2 (2005) (http://www.fsu.edu/~proghum/interculture/).

Undoubtedly, in the current dispute about interdisciplinarity, which inevitably places the question of the status and boundaries of individual academic disciplines[221] at the centre of attention, there is no lack of supporters or opponents. All the criticism formulated in connection with the idea of interdisciplinarity can either be reduced to the moderated thesis that there is no such discipline, which would be completely autonomous and completely isolated from the others (this is, for example, an argument of Giovanni Gozzer[222], a professor of classical literature, who draws attention to the lack of precision of the term itself), or to the unequivocally negative thesis that interdisciplinarity is a manifestation of identity usurpation, and in general it is a thing that is impossible to realise (this, in turn, for example, is Stanley Fish's[223] argument, who brings forth rhetorical lines, typical of himself, "*an open mind is an empty mind* ..."). In these conditions, the range of reflection is marked by two poles: on the one hand, appears the case of interdisciplinarity and interdisciplinary studies, where the solution of the dispute has huge potential possibilities[224] (including the merging of the empirical sciences, as a specific remedy, giving rise to hope in the face of a variety of civilisational-cultural threats), but on the other hand, this idea is, especially in terms of ethics, one of the most controversial issues in science starting from the second half of the twentieth century[225]. As a result, it used to be commonly believed that research on the borders of disciplines, interdisciplinary research, is not only extremely expansive and brings many benefits in terms of, so to speak, **(re)production of knowledge**, but it is also something purely fictional from the point of view of the

221 In reality, any dispute about interdisciplinarity is also a dispute about the rules of existence and the condition of respective disciplines. See for example: J. T. Klein, *Interdisciplinarity. History, Theory, and Practice*, op. cit. (particularly part II: "Disciplinarity/ Interdisciplinarity," pp. 75–117); S. Pietraszko, "Problem interdyscyplinarności w refleksji nad kulturą," in *Perspektywy refleksji kulturoznawczej*, ed. J. Sójka, Poznan: Wydawnictwo Fundacji Humaniora, 1995, pp. 27–33.

222 G. Gozzer, "Interdisciplinarity: A Concept Still Unclear," in *Prospects*, 3, Vol. 12 (1982): pp. 281–292. Vincent B. Leitch ("Postmodern Interdisciplinarity," op. cit.) brings this problem down to a general statement that every discipline is being "infiltrated" by other disciplines.

223 S. Fish, "Being Interdisciplinary Is So Very Hard to Do, " in *Profession 1989* (New York 1989), pp. 15–22 (also in: idem, *There's No Such Thing as Free Speech, and It's a Good Thing, Too*, New York: Oxford University Press, 1994, pp. 231–242).

224 From the pragmatic point of view, interdisciplinary studies bring answers and solutions which are too complicated to be offered within boundaries of one discipline. See J. T. Klein, W. H. Newell, "Advancing Interdisciplinary Studies," in *Interdisciplinarity: Essays from the Literature*, ed. W. H. Newell, New York: College Entrance Examination Board, 1998, p. 3.

225 See for example: *Practising Interdisciplinarity*, op. cit.; J. T. Klein, *Crossing Boundaries: Knowledge, Disciplinarities, and Interdisciplinarities*, op. cit.

assumptions, or even arguments of sophismatic institutions seeking – more or less successfully – sources of finance.

Despite such a heterogeneous state of reflection, the idea of interdisciplinarity, I think, allows us to capture the essential dynamics of comparative research (not only in the historical sense)[226]. It is true, the problem of interdisciplinarity, interdisciplinary and comparative studies includes its highly complex initial form and with different areas of battle to be considered on their own account in defence or in order to gain certain bastions of knowledge or power (forcing their own knowledge models, right to authority, struggle for intellectual and institutional dominance, which – as known – Pierre Bourdieu recognised in his theory of "fields" in the broad cultural-sociological context). Nevertheless, the main thesis: between the nature of interdisciplinary and comparative studies there are, it seems, some similarities, and the category of interdisciplinarity itself fulfils the specific function of the determinant in comparatist literature studies.

Convergences refer to the way and even most general treatment of research; in the case of comparatist studies (in any of the methodological variants), a vital role is still played by ambivalent beliefs and characteristic doubts. One of these doubts, among others, is the extreme conviction that comparative literature does not exist[227]; another doubt that occurs, in spite of the positive references and acceptances for this kind of research, is the renewed repetition of the question that even appears on the title pages of academic compendia, "What is Comparative

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226 Indeed, Susan Bassnett's conclusions should nowadays be generalised. According to her, ideas of interdisciplinarity and universalism have been shaping American comparative studies from the very beginning. See S. Bassnett, *Comparative Literature. A Critical Introduction*, Oxford – Cambridge: Blackwell, 1993, p. 33. See also H. H. H. Remak, "Origins and Evolution of Comparative Literature and Its Interdisciplinary Studies," in *Neohelicon*, 1 (2002): pp. 245–250.

227 Such expressions are found on numerous occasions. It is enough to mention Benedetto Croce's article from 1902 "La «letteratura comparata»" (*La Critica. Rivista di letteratura, storia e filosofia*, Vol. 1 (1903), p. 78) or the theses of the Swiss comparatist Martin Sexl, presented one hundred years later, on 25th March 2002, during a lecture at the Université de Provence. It is worth noting that negative judgment was formulated by Maurice Mann at the beginning of the twentieth century, who argued that literary comparative studies are nothing but a part of literature studies: "The goal of comparative studies understood in this way is identical with the goal of the history of literature. It is the very same area of research, with the same methods and goals, there is thus no need for a separate name. «*Vergleichende Literaturgeschichte*», comparative history of literature is a true and substantial history of literature. Inserting the adjective «comparative» is an obvious pleonasm which can not be justified" (M. Mann, *O literaturze porównawczej. Szkic informacyjny*, Cracow: G. Gebethner i Ska, 1918, p. 20).

Literature?"[228]. In the case of interdisciplinary studies and maintaining appropriate proportions, the matter is presented quite similarly: in the post-modernist view it can be argued without any objections that such a thing as interdisciplinarity does not exist, or, at best, in fact, the essentially intractable question is renewed, "What is interdisciplinarity?".

II. Around Interdisciplinarity

The term "interdisciplinary"[229] – to briefly organise historical facts – began to function in various circles starting from the 1960s and 1970s, not by chance, but rather associated with the crisis of 1968 and its consequences[230]. It first appears as a keyword particularly in educational projects[231] (due to the reform of academic study in the United States and Western Europe), and gradually more and more in scientific projects and institutional projects too. The influence of the idea of interdisciplinarity and formulae from the so called interdisciplinary studies in the case of American comparatist studies was so significant in the '60s, that in the belief of the comparatists themselves – quite paradoxically – it started to become a threat to the future of this type of research and new educational programmes. In the so-called Greene report from 1975[232] possible dangers (including their possible scale) are indicated, such as vagueness of reflection or lack of methodological rigor.

The situation in the 1970s is otherwise well-illustrated by a comment from Georges Gusdorf in 1973, who writes in the Encyclopædia Universalis, not only about the fashion for interdisciplinarity (more precisely: the fashion to explore

228 For example the title of the digest study by Pierre Brunel, Claude Pichois and André-Marie Rousseau, *Qu'est-ce que la littérature comparée?*, Paris: Armand Colin Éditeur, 1983 (new edition: 1996).

229 Julie Thompson Klein give a detailed account of an interesting dispute on this matter, "An Interdisciplinary Lexicon," in eadem, *Interdisciplinarity. History, Theory, and Practice*, op. cit., pp. 55–73.

230 See for example: J.-F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, op. cit., p. 52; J.-P. Resweber, "Champs et méthodes de l'interdisciplinarité," in *La question de l'interdisciplinarité*, Strasbourg: Presses Universitaires de Strasbourg, 1982, p. 107.

231 See collective works *L'interdisciplinarité. Problèmes d'enseignement et de recherche dans les universités*, Paris: OECD Publications, 1972 (for example views expressed by G. Berger, "L'Archipel interdisciplinaire," p. 73); *Interdisciplinarité et sciences humaines*, Vol. 1, Paris: UNESCO, 1983 (for example G. Gusdorf's comments, "Passé, présent, avenir de la recherche interdisciplinaire," p. 38).

232 "The Greene Report," in *Comparative Literature in the Age of Multiculturalism*, ed. Ch. Bernheimer, Baltimore: The Johns Hopkins University Press, 1995, p. 36.

interdisciplinarity), but even the existence of a particular form of snobbery among researchers[233]. In fact, the problem meets with various attempts at realisation and explaining in the perspective of various research disciplines, and from there too – according to Julie Thompson Klein's conclusions in closing her book, *Interdisciplinarity. History, Theory, and Practice* (1990) – interdisciplinarity is defined in the twentieth century, inter alia, as "**methodology, a concept, a process, a way of thinking, a philosophy, and a reflexive ideology**"[234]. If one is tempted at this point for a more general result, it should simply be said that in the context of possibilities for undertaking learning there are basically two sources of interdisciplinarity, namely, the studying subject and the object studied. The Austrian astrophysicist Erich Jantsch defines the overlapping relationship as one being in connection with the subjective perspective and/or the objective perspective with an original formula, "Interdisciplinarity: Dreams and Reality"[235]. As a concrete act of interpretation (in the *praxis* plane), interdisciplinarity should be understood both as an effect of the researcher's pressure (his openness of thought and invention leading in practice to new research decisions), as well as the effect of the pressure of external reality itself, with all its fluidity and dynamics of cultural phenomena.

The position of the researcher plays a particularly important role; the subjective criterion allows for an isolation of the interdisciplinarity from among issues directly related to it, such as transdisciplinarity. It is worth signalling by-the-by that in the research spheres of interest to us (recently varied), fortuitously defined concepts such as: interdisciplinarity, multidisciplinarity, transdisciplinarity or a-disciplinarity[236] have appeared. Well, in the case of interdisciplinarity, or more precisely, in the case of the interdisciplinary method[237], it would not be a simple summation of the achievements of representatives from various fields, thus making the rules of integration absolute[238] and creating a desire to achieve some sort of synthesis of knowledge, but above all, an **individually performed**

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233 See G. Gusdorf, "Interdisciplinaire (connaissance)" [entry], in *Encyclopædia Universalis*, Vol. 8, Paris: Encyclopædia Universalis France, 1973, p. 1086.

234 J. T. Klein, *Interdisciplinarity. History, Theory, and Practice*, op. cit., p. 196 (Emphasis – A.H.).

235 E. Jantsch, "L'interdisciplinarité: les rêves et la réalité," in *Perspectives*, 3, Vol. 10, (1980): pp. 333–343.

236 See *Interdisciplinarity: Essays from the Literature*, op. cit.

237 According to, for instance philosopher Jean-Paul Resweber, the interdisciplinary method is one of the main temptations allowing for the development of knowledge. See J.-P. Resweber, *La méthode interdisciplinaire*, op. cit., p. 12.

238 This was the way of understanding interdisciplinarity and interdisciplinary studies in the 1970s. For instance Pierre Duguet claims that interdisciplinary studies are a matter of "integrating the notions and methods" of various, most often two, disciplines. See P. Duguet,

confrontation of one's own discipline with another (or others). This type of confrontation ("not just", emphasises Ryszard Nycz in the perspective of literary criticism, "as a way to transdisciplinary integration, but rather as a stimulation for critical self-reflection and redefinition of one's own discipline"[239]) leads to new diagnoses, to raising new questions and defining previously unknown research goals. In other words, interdisciplinarity understood not by quantitative criteria, but by qualitative criteria[240], serves in the current conditions and in the formation of the researcher's self-awareness, and, in the final result, the constant evolution of a given, free discipline.

The interesting thing with this is that in a variety of works devoted to this issue in recent decades, the starting point is very often a broad definition of interdisciplinarity, in the perspective of aesthetics, accenting the timeless, universal character of cultural phenomena and the manner in which they are studied[241]. To avoid unnecessary misunderstandings, it should be immediately stated that in the case of comparative studies it is necessary to take into account both a broad meaning of the idea, combined with historical aesthetic-philosophical reminiscences, a variety of ideas of the unity of the arts and knowledge (integrity, synthesis, correspondence, interactivity, multimediality, etc.), and a narrower meaning, so to say, the original, referring to the phenomenon that appears in science in the second half of the twentieth century. These two fundamentally different meanings for the term and related connotations, in fact, lead to two divergent models of knowledge. One is about the rejection of the primacy of hyperspecialisation, an awareness of "situational knowledge". The result is the embedding of the perspectivism[242] and de-disciplinisation, which according to

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"L'approche des problèmes," in *L'interdisciplinarité. Problèmes d'enseignement et de recherche dans les universités*, op. cit., p. 10.

239 R. Nycz, "O przedmiocie studiów literackich – dziś," in *Teksty Drugie*, 1/2 (2005): p. 176. Jean-Paul Resweber refers to such a confrontation as "hermeneutic interdisciplinarity" (J.-P. Resweber, *La méthode interdisciplinaire*, op. cit., p. 26).

240 See N. Zurbrugg, "Quantitative or Qualitative? Toward a Definition of Interdisciplinary Problems," in *Literature and the other Arts: Proceedings of the IX Congress of the International Comparative Literature Association* [Innsbruck, 20–25th August 1979], eds. Z. Konstantinović, S. P. Scher, U. Weisstein, Innsbruck: Institut für Sprachwissenschaft der Universität Innsbruck, 1981, pp. 339–343.

241 See J. T. Klein, *Interdisciplinarity. History, Theory, and Practice*, op. cit. See also G. Gusdorf, "Passé, présent, avenir de la recherche interdisciplinaire," in *Interdisciplinarité et sciences humaines*, op. cit.

242 The core of the problem is aptly rendered by the compromise postulate of "anti-fundamentalism". See S. Fish, "Consequences," in *Critical Inquiry*, 3, Vol. 11 (1985): p. 439.

Roland Barthes becomes the only real source of the whole phenomenon[243]. The second model, on the contrary, is about integrity and, treated in a Cartesian spirit, is about the unity of knowledge, which is the belief of the possibility of reaching a universal, objective truth.

In the latter case, it would therefore be about a fundamentalism and universality of knowledge, or, using completely different language and Claude Lévi-Strauss's metaphors, the "engineer" of his unlimited power and unlimited knowledge[244]. The postmodern critique of the "engineer" leads eventually to the simple diagnosis that interdisciplinarity has two forms, clearly distinct in the historical sense. In the modernist version, called "modernist interdisciplinarity" by Vincent B. Leitch, it is a dream about the end of the artificial divisions of knowledge and the collapse of disciplines (in essence, an attempt to merge them again). In the postmodernist version, as "postmodern interdisciplinarity", it is emphasis – in the situation of universality of knowledge – on the existing differences and conflicts, and a respect for all sorts of "differentness"[245]. The result of this are "the «new» (inter)-disciplines"[246] and the current research tendencies that are spreading: cultural studies, ethnic studies and postcolonial studies, so-called "gender" studies, feminist studies, etc.

III. Comparative Literature – Interdisciplinarity

In the case of comparative studies, interdisciplinarity turns out – *nolens volens* – to be a distinguishing feature (often one of the main problems of the discipline), and in a rather special way, which should be emphasised, characterises postmodern comparative literature of recent decades. Three different causes decide such a state of affairs, or more exactly three strands of thought, leading to the crystallisation of separate research positions, namely, the camp of the

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243 It is clearly explained in the fragment of "From Work to Text" (first edition: *Revue d'Esthétique*, 3 (1971)): "It is indeed as though the *interdisciplinarity* which is today held up as a prime value in research cannot be accomplished by the simple confrontation of specialist branches of knowledge. Interdisciplinarity is not the calm of an easy security; it begins *effectively* (as opposed to the mere expression of a pious wish) when the solidarity of the old disciplines breaks down […]" (R. Barthes, "From Work to Text," in idem, *Image, Music, Text*, trans. S. Heath, London: Fontana Press, 1977, p. 155).

244 See C. Lévi-Strauss, "The Science of the Concrete," in idem, *The Savage Mind*, trans. G. Weidenfeld, London: Weidenfeld and Nicolson, 1966, pp. 16–17.

245 See V. B. Leitch, "Postmodern Interdisciplinarity," op. cit., p. 170.

246 Ibid., p. 169.

"pragmatists", "theorists" and "relativists" (these definitions, of course, are purely symbolic). Some comparatists, guided by practical considerations (following literary and cultural analogies, parallelisms, homology, convergence, divergence, etc. on the border between literature and art), are pushing for the idea of so-called **interdisciplinary comparative literature**; these comparatists believe it should be included as an important sub-discipline of comparative literature. Others, taking a theoretical point of view, assume, *a priori*, that **comparative literature as a whole field has an interdisciplinary character**, as it is always a meta-studies project ("knowledge of the second degree"[247]); they believe it is meta-theory, and in certain situations, for example, is limited to traditional comparative literature, meta-literary criticism[248]. Still other researchers work under the banner of cultural relativism: on the one hand, they have no less conviction than the followers of an interdisciplinary characterisation of comparative literature; on the other hand, these researchers ironically call into question the idea of interdisciplinarity in the case of recent comparative studies, maintaining (within the meaning of the creative concept of learning and probably irresistible habit of downplaying) that prior learning today invalidates any distinct fields of knowledge.

As can be seen, the perception of interdisciplinarity – regardless of the impact of each particular proposal – may be an important determinant in comparative thinking. In the first two cases, namely, interdisciplinary comparative literature and comparative literature treated in its entirety as an interdisciplinary project,

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247 E. Kasperski, "O teorii komparatystyki," in *Literatura. Teoria. Metodologia*, ed. D. Ulicka, Warsaw: Wydział Polonistyki UW, 2001, p. 344.

248 Seeing comparative studies as meta-literary studies is the main argument of those who claim that in such circumstances, without a separate subject of analysis (R. Etiemble claims that it is concerned with an "apparently insoluble problem" – see R. Etiemble, *Comparaison n'est pas raison: La crise de la littérature comparée*, Paris: Gallimard, 1963, p. 61), comparative studies can not be considered a separate discipline within humanities. The indeterminable matter of comparative studies as an autonomus field of research has repeatedly raised concerns signaled not only by theorists of literature, for example Ryszard Nycz: "the results of comparative research can only be assigned the value of a contribution, and comparative studies themselves – the status of (one of many) assisting methods" (R. Nycz, "Od polonistyki do komparatystyki /i z powrotem/," in *Teksty Drugie*, 1/2 (1992): p. 2). It has also been stated by comparatists themselves, like Henry H. H. Remak: "We conceive of comparative literature less as an independent subject which must at all costs set up its own inflexible laws, than as a badly needed auxiliary discipline, a link between smaller segments of parochial literature, a bridge between organically related but physically separated areas of human creativeness" (H. H. H. Remak, "Comparative Literature, Its Definition and Function," in *Comparative Literature: Method and Perspective*, eds. N. P. Stallknecht, H. Frenz, Carbondale: Southern Illinois University Press, 1961, pp. 9–10).

we have to deal with the problem of interdisciplinarity *expressis verbis* (n.b. we should recognise the existing differences here, as one position, that of the "pragmatists", should be located in the field of literary studies, the second, of the "theorists", within the traditionally understood philosophy of literature, as *a priori* knowledge of literature). However, in the third case we are also dealing with criticism of interdisciplinarity or, if we could say, the issue of "**a-interdisciplinarity**". In fact, these three proposals in connection to comparative research and interdisciplinary comparative literature are relative to each other in certain relations; for example, the concept that falls under the term a-disciplinarity excludes the other two and the concept of interdisciplinary comparative literature fits in some way in the comparatistic project identified with the interdisciplinarity formula. Allow us to try to follow the arguments of the respective positions, while keeping in mind today's problems and the state of comparative research.

In the current, modest comparative reflection, the issue of interdisciplinarity appears both on the occasion of a variety of research situations, caused by the borderline character of the interpreted phenomena (space *praxis*), and on the occasion of consciously complicated research methods, confronting different methods and determining, as a result, new theoretical positions with the objective of forcing specific points of view (space theory and meta-theory)[249]. However, the problem appears differently when an irresistible temptation appears to refer to the rules of interdisciplinarity – to the fullest, but with much superficial understanding – when discussing comparative literature as a whole. Given that comparative literature uses the experience of other disciplines, especially literary criticism (in the fields of literature theory and history of literature, and literary criticism) and depending on need – as legitimately claimed by Claude Pichois and André-Marie Rousseau – all methods are "historical, genetic, sociological, statistical, stylistic, comparative [...]"[250] etc.; it is easy to reduce all comparatistic issues to interdisciplinary issues and maintain (even hypothetically) that

249 See Julie Thompson Klein's proposal (*Interdisciplinarity. History, Theory, and Practice*, op. cit., pp. 11 ff.), which considers interdisciplinarity in exactly these two dimensions: *praxis* and theory.

250 C. Pichois, A.-M. Rousseau, *La littérature comparée*, Paris: Armand Colin, 1967, p. 173. Similar views on literary comparative studies are held quite commonly, as stated by Halina Janaszek-Ivaničková: "It does not have its own specific methodology (with the exception of the comparative rule on which it is based), as it makes use of absolutely all methods obtained by contemporary literature studies, sharing their fate (some of them being more or less progressive, or inventive and causative)" (H. Janaszek-Ivaničková, *O współczesnej komparatystyce literackiej*, Warsaw: PWN, 1980, pp. 137–138).

"the ambitions of comparative literature are universal, interdisciplinary and integrative"[251].

Naturally, one can not argue with such a theoretical position; after all, humanistic studies are inherently interdisciplinary in nature (it is difficult to think of another diagnosis). Taking into account the development of the knowledge of literature in the course of the twentieth century and the fate of contemporary literature, it is unnecessary to explain more broadly the role played and that continues to be played by interdisciplinary alliances: there are references not only to philosophy (especially in connection with the so-called antipositivist breakthrough and post-structuralist breakthrough), aesthetics, linguistics, history, religious studies, psychology, sociology and cultural anthropology, but also, for example, to disciplines such as musicology. The matter is evidently a foregone conclusion: current literary and cultural studies are inherently interdisciplinary. It is enough to just mention the trends appearing recently in the mainstream that are combined with cultural anthropology, cultural studies, cultural comparative literature, gender studies, ethnographic and postcolonial studies... In the present broad context we should say that today's formulae of the nature of **comparative literature as/ and interdisciplinarity**[252] (a proposal by Steven Tötösy de Zepetnek) define not just global conditions of the discipline, but also the nature of specific comparative activities (e.g. studies about the relationship of literature to film, politics or medicine). So it would be safest today to talk – as did the participants of the Polish discussion of comparative literature in Radziejowice in 1997 – about the interdisciplinary aspects of comparative research[253].

IV. Interdisciplinary Comparative Literature

The fundamental theoretical impulse to create the so-called interdisciplinary comparative literature was undoubtedly Henry H. H. Remak's loud proposal "Comparative Literature: Its Definition and Function" in 1961. It gave severe criticism of the French, "positivist", variant of comparative studies, growing on the basis of empiricism. In a collective volume of American comparatists, Remak proposed a new, broader definition of the discipline, according to which

251 H. Janaszek-Ivaničková, *O współczesnej komparatystyce literackiej*, op. cit., p. 138.

252 This is the title – "Comparative Literature as/and Interdisciplinarity" – of chapter three of Steven Tötösy de Zepetnek's book, *Comparative Literature: Theory, Method, Application*, Amsterdam – Atlanta: Editions Rodopi, 1998, pp. 79–120.

253 See *Badania porównawcze. Dyskusja o metodzie*, Radziejowice, 6–8th February 1997, ed. A. Nowicka-Jeżowa, Izabelin: Świat Literacki, 1998, pp. 45 ff.

"traditional comparative literature" (I define it further as "traditional literary comparative literature") – orientated to literary studies in their various implicit cultural contexts and constellations perceived individually by the comparatist – should be supplemented by interdisciplinary research. His proposed reformulation of comparative literature (remaining still within the frame of comparative literature) went around the whole world, and even today is widely commented on and eagerly invoked. As Remak determined:

> "Comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression."[254]

Henry H. H. Remak's new approach to comparative literature was quickly annexed by the American comparatist Calvin S. Brown, the initiator of musical-literary comparative studies, who in 1970, in a special edition of *Comparative Literature* devoted to literature and music, wrote about how to study the relationship between literature and the other arts (between two different modes of expression), including the categories of analogy and parallel[255]. An extended variant of comparative literature (more strictly: comparative literature initially defined exclusively within the so-called "American School"[256]) twenty years after Remak's statement is no longer a purely theoretical postulate. It begins to be seen as a moderate, even a model programme for comparative studies. At the turn of the 1970s and 1980s, it gained a variety of interpretations: be that in the form of casual commentary by György M. Vajda about the potential

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254 H. H. H. Remak, "Comparative Literature, Its Definition and Function," in *Comparative Literature: Method and Perspective*, op. cit., p. 3). Interdisciplinary research, the said comparison drawn between literature and other areas of humanistic expression, were in the '60's the highest bid for both domination at the time and the future model of comparative science: "The French seem to fear that taking on, in addition, the systematic study of the relationship between literature and any other area of human endeavor invites the accusation of charlatanism and would, at any rate, be detrimental to the acceptance of comparative literature as a respectable and respected academic domain" (ibidem, p. 7).

255 C. S. Brown, "The Relations between Music and Literature as a Field of Study," in *Comparative Literature*, 2 (1970): p. 102.

256 The problem of investigating borders of arts and interdisciplinarity appears in the so-called French school much later. It is given appropriate attention later, in *La recherche en littérature générale et comparée en France. Aspects et problèmes*, Paris: Presses Universitaires de France, 1983 (see chapter VI: "Littératures et arts," pp. 111–171).

importance of semiotics in the development of interdisciplinary comparative literature[257], or Pierre Dufour's sizeable article, "La Relation peinture/littérature. Notes pour un comparatisme interdisciplinaire" (1977)[258] – where he talks about "interdisciplinary comparative method"[259] – or in the form of two collective publications problematising the state of reflection, namely *Literature and the Other Arts: Proceedings of the IX Congress of the International Comparative Literature Association*[260] (1981) and *Interrelations of Literature*[261] (1982). In the first mentioned volume (talking about materials of the ICLA Congress, which took place in Innsbruck in 1979), the question of interdisciplinarity, tied above all to research at the borders of arts, is reduced to three issues: "literature and the visual arts", "literature and music" and "literature and film". In the second, American choice of study – it is more widely understood as non-literary and literary filiations and literary criticism (the included articles are devoted in turn to the unions of literature with linguistics, philosophy, religion, myth, folklore, sociology, politics, law, science, psychology, music, visual arts and film).

In recent decades, especially in the '80s and '90s, interdisciplinary comparative literature is most often seen as a subdiscipline of comparative literature, before which stands the task of penetrating the border literature and other arts[262]. Francis Claudon's diagnosis captures the mood of the prevailing research. Interdisciplinary

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257 G. M. Vajda's intuition and predictions from 1977, as to the significance of semiotics are rather far-reaching: "Firstly, considering every manifestation of culture as a sign leads to carrying out interdisciplinary research. […] semiotics can perhaps direct us is the elaboration of the shared language of meaning-overlaps between literature and the other arts. This would be one of the most attractive and rewarding fields of comparative studies, as it would further the establishment of a solid foundation for the unified study of literature and the other arts, the objectification of such unified investigations and the exploration of deeper inner relations among the arts" (G. M. Vajda, "Present Perspectives of Comparative Literature," in *Neohelicon*, 1, Vol. 5 (1977): p. 279).

258 P. Dufour, "La Relation peinture/littérature. Notes pour un comparatisme interdisciplinaire," in *Neohelicon*, 1 (1977): pp. 141–190.

259 Ibid., p. 186.

260 *Literature and the Other Arts: Proceedings of the IX Congress of the International Comparative Literature Association*, op. cit. (part I: "Literature and the Visual Arts," pp. 19–214; part II: "Literature and Music," pp. 215–296; part III: "Literature and Film," pp. 297–322).

261 *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982.

262 See amongst others A. Locatelli, *La lyre, la plume et le temps. Figures de musiciens dans le "Bildungsroman"*, Tübingen: M. Niemeyer, 1998; A. Hejmej: *Muzyczność dzieła literackiego*, Wrocław: Wydawnictwo Funna, 2001; "Muzyka w literaturze. (Perspektywy współczesnych badań)," in *Teksty Drugie*, 4 (2000): pp. 28–36; "*Wprowadzenie*," in *Muzyka w literaturze. Antologia polskich studiów powojennych*, ed. A. Hejmej, Cracow:

comparative literature falls "in an era of ever increasing rationalisation"[263] and in the future may bring, while keeping the rules of professionalism, excellent results[264]. Often, however, attempts are made to make it a completely separate type of study. This happens either out of fear of excessive extension of the field of research or lack of required competence among the comparatists (a defensive reaction, amongst others, are suggestions such as that made by Halina Janaszek-Ivaničková, to create a new research discipline, derivative in relation to the so-called comparative literature[265]); or in the opinion of a sufficient crystallisation of the common issues and the possibility of creating a new stream of reflection (in just this way today very expansive transdisciplinary musical-literary studies[266] on the border between literary criticism and musicology are bringing interesting effects).

The open formula of interdisciplinary comparative literature – as we should summarise our findings in the broader problematic context – is certainly one of the results of the theoretical discussion of interdisciplinarity in the postmodern world of science. It is just not the one that echoed loudly around American and Western European universities. At first glance, it may seem that here the discussion is solely about the subject criterion to identify the specifics of research on the border of its own discipline; this would mean the interpretation of borderline literary phenomena and establishment of the possibilities of analysis in an interdisciplinary optic. Therefore, interdisciplinary comparative literature, on account of the subject being studied, is also sometimes being referred to by such terms as "interartistic comparative literature"[267], "extra literary comparative literature"[268] and "external comparative

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Universitas, 2002, pp. VII–XXVIII; "Partytura literacka. Przedmiot badań komparatystyki interdyscyplinarnej," in *Teksty Drugie*, 4 (2003): pp. 34–46.

263 F. Claudon, "Littérature et musique," in *Revue de Littérature Comparée*, 3 (1987): p. 261.

264 Ibid., p. 265.

265 According to Halina Janaszek-Ivaničková's predictions: "it should rather be expected that there will emerge a new discipline derived from comparative literature, which will be concerned with detailed analysis of the correspondence between all arts. It is less likely that literary comparative studies will be able to support such research independently" (H. Janaszek-Ivaničková, *O współczesnej komparatystyce literackiej*, op. cit., p. 165).

266 See for instance the series "Word and Music Studies," released since 1999 as an effect of the activities undertaken by the International Association for Word and Music Studies (WMA).

267 See J.-L. Cupers, *Euterpe et Harpocrate ou le défi littéraire de la musique: Aspects méthodologiques de l'approche musico-littéraire*, Brussels: Publications des Facultés Universitaires Saint-Louis, 1988, pp. 57 ff.

268 See S. Balbus, "Interdyscyplinarność – intersemiotyczność – komparatystyka," in *Intersemiotyczność. Literatura wobec innych sztuk (i odwrotnie). Studia*, eds. P. Balbus, A. Hejmej, J. Niedźwiedź, Cracow: Universitas, 2004, p. 15. In this context, it is worth

literature"[269]. However, adjectival padding to the name **interdisciplinary comparative literature** in reality means not only important subject criterion, but especially a certain way of thinking and being in culture (in an individual understanding and personal interpretation of cultural phenomena). The formula, "interdisciplinary comparative literature"[270], remains today, as it seems, the most appropriate dominating term, among others, after appearing in 1987 in a special issue of *Revue de Littérature Comparée* about the relationship of literature and music. In Francis Claudon's introduction in the opening booklet, "Littérature et Musique", the question of terminology is a matter settled in the centre of reflection, with questions appearing about the sense of undertaking interdisciplinary comparative research. Interdisciplinarity, in the case of this variant, of comparative literature appears to be an expression of a certain way of thinking, not accidentally referring directly to the rules of understanding and hermeneutics.[271]

V. Cultural Comparative Literature

The end of the twentieth century and the beginning of the next century is a time of profound transformation within the discipline and crystallisation of its new subdisciplines under the pressure of cultural change, namely, comparative interdisciplinary studies – especially in the last period – comparative cultural

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mentioning that "external comparative science" understood in such a way, despite terminological suggestions, does not stand in opposition to "internal comparative science" defined among others by Kwiryna Ziemba ("Projekt komparatystyki wewnętrznej," in *Teksty Drugie*, 1/2 (2005): pp. 72–82; also in: *Polonistyka w przebudowie. Literaturoznawstwo – wiedza o języku – wiedza o kulturze – edukacja. Zjazd Polonistów, Kraków 22–25 września 2004*, eds. M. Czermińska et al., Vol. 1, Cracow: Universitas, 2005, pp. 423–433). K. Ziemba defines "internal comparative science" following the definition of Władysław Panas ("O pograniczu etnicznym w badaniach literackich," in *Wiedza o literaturze i edukacja. Księga referatów Zjazdu Polonistów, Warszawa 1995*, eds. T. Michałowska, Z. Goliński, Z. Jarosiński, Warsaw: Instytut Badań Literackich PAN, 1996, pp. 605–613) as analysing only actual relationships, while literary comparative studies – at least since R. Etiemble's well-known criticism – is an area of all thinkable and possible to interpret compilations, analogies, parallels, with no connection to the causality rule.

269 Terminological suggestion of Elżbieta Zwolińska (*Badania porównawcze. Dyskusja o metodzie*, op. cit., p. 56).

270 Aude Locatelli claims that interdisciplinary comparative studies, in the case of investigating relationships between literature and music, retains its obvious links to musicology, being a separate form of humanistic reflection. See A. Locatelli, *La lyre, la plume et le temps. Figures de musiciens dans le "Bildungsroman"*, op. cit., p. 3.

271 See F. Claudon, "Littérature et musique", op. cit., pp. 261–265.

studies[272], even called "comparative cultural criticism"[273] by some. The source of this "new comparative literature" – as Steven Tötösy de Zepetnek clarifies the name of the discipline in his book[274] about comparatistic theories and practices – turns out to be not just some methodological formula for gathering and depositing knowledge on the basis of a separate identity of disciplines and interdisciplinarity; it also becomes a rule for contextualising issues, through which the repertoire continuously updates culture. Similarly as with the earlier breakthrough moments in the comparatist reflection[275], the latest breakthrough in comparative literature – the **cultural breakthrough** to give it its simplest name – is a fundamental reinterpretation of the existing assumptions of the discipline and introduces new threads of concern. These threads – resulting mainly from the treatment of literature as one of many practices, or one of the many elements of cultural reality, in other words, with the move away from literary-centrism towards cultural-centrism – have been articulated in the late '80s and '90s, amongst others in the attempt at a modern definition of comparative literature by Yves Chevrel (*La littérature comparée*, Paris 1989)[276] and the so-called Bernheimer report from the year 1993[277].

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272 Restructuring comparative literary science, started by American researchers in the 1960s and continued in the following decades, gradually led to approximating comparative reflection to the type of studies which in England brought about the rise of a new discipline – *cultural studies* (with the main research centre in Birmingham).

273 Piotr Roguski's proposal formulated during a Polish debate on the condition of the most recent comparative literary studies (*Badania porównawcze. Dyskusja o metodzie*, op. cit., p. 131).

274 S. Tötösy de Zepetnek, "A New Comparative Literature as Theory and Method," in idem, *Comparative Literature: Theory, Method, Application*, op. cit., pp. 13 ff.

275 Indeed, comparatists are keen to perceive the development of all comparative studies, beginning in the second half of the 19th century, through entire 20th century, as a history of breakthroughs and twists. Zoran Konstantinović mentions the following five key moments: famous book on the influence of Paul Van Tieghem *La littérature comparée* (1931); Viktor Zhirmunsky's works; *Theory of Literature* by René Wellek and Austin Warren; ideas of Henry H. H. Remak from the '60s and the study by Yves Chevrel *La littérature comparée*, from the series "*Que sais-je?*" from 1989. See Z. Konstantinović, "Archetext – Intertext – Kontext. Paradigma einer supranationalen Literaturforschung," in *Germanistik und Komparatistik*, ed. H. Birus, Stuttgart: Metzler, 1995, pp. 559–562.

276 In the light of the transformations in contemporary humanities as a whole, Yves Chevrel (*La littérature comparée*, Paris: Presses Universitaires de France, 1989) defines the up-to-date shape of comparative studies as investigating literature in the context of all practices of cultural reality.

277 See *Comparative Literature in the Age of Multiculturalism*, op. cit. The last ICLA Congresses show cultural trends in comparative science: *Literature as Cultural Memory* (XV, 1997), *Transitions and Transgressions in an Age of Multiculturalism* (XVI, 2000);

Comparative studies in the current situation – which is best seen at the time of "opening up" the borders of countries and the new cultural-sociological constellation in Europe – ceases to be a useless metastudy (never-ending dispute about the subject of study, ranging from René Wellek's historical appearance at the Second ICLA Congress in 1958: "The Crisis of Comparative Literature") or just the form of purely historical-literary discourse. In fact, it becomes an internally complex field of research with a capacious formula – **cultural comparatistics**, which in contrast to the **traditional literary comparatistics** ("comparative philology"[278]) takes on the larger scale problems of sociology, psychology, history, cultural anthropology etc.[279] In the "Bernheimer report", American researchers redefine **comparative literature**, setting the new range in a negative way, "**Literary phenomena are no longer the exclusive focus of our discipline**"[280]. This indicates, in consequence, that literary texts are just one of the possible practices "among many others in a complex, shifting, and often contradictory field of cultural production"[281].

When compared to earlier comparatist models, comparative studies relating to the "contradictory field of cultural production", give a different distribution of accents: they remain oriented primarily on various forms of literature and their varied registers (comparative literature stretches not only to high art literature, but with equal conviction to popular literature); the primacy of two dominant research perspectives endure – European and Anglo-American – for previously marginalised perspectives of cultural reality. These perspectives restore the importance of translated literature, which should be treated as something

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also the topics and issues discussed during XVIII ICLA/AILC (Rio de Janeiro, 2007): *Beyond Binarisms: Discontinuities and Displacements in Comparative Literature*.

278 See A. Nowicka-Jeżowa, "Komparatystyka i filologia. Uwagi o studiach porównawczych literatury epok dawnych," in *Polonistyka w przebudowie. Literaturoznawstwo – wiedza o języku – wiedza o kulturze – edukacja*, op. cit., Vol. 2, pp. 353 ff.

279 As can be easily seen, this significant shift of the analytical perspective is of a broader character in contemporary humanities and is not limited to "un-disciplinising the knowledge of literature" (R. Nycz, "O przedmiocie studiów literackich – dziś," op. cit., p. 184).

280 "The Bernheimer Report, 1993: Comparative Literature at the Turn of the Century," in *Comparative Literature in the Age of Multiculturalism*, op. cit., p. 42 (My emphasis – A.H.). Similar definitions can currently be found in French studies. See P. Brunel, C. Pichois, A.-M. Rousseau, *Qu'est-ce que la littérature comparée?*, Paris: Armand Colin Éditeur, 1996.

281 "The Bernheimer Report, 1993: Comparative Literature at the Turn of the Century," in *Comparative Literature in the Age of Multiculturalism*, op. cit., p. 42. Far-reaching consequences of such understanding of comparative studies appear inter alia in Gayatri Chakravorty Spivak's book (*Death of a Discipline*, New York: Columbia University Press, 2003) and in the volume *Comparative Literature in an Age of Globalization* (ed. H. Saussy, Baltimore: Johns Hopkins University Press, 2006).

autonomous and equivalent relative to other forms of literature; they also annex the question of other media (such as television or virtual reality). In the centre of comparative interest, there now appears a slightly different matrix of thought that is particularly sensitive to cultural differences, both in the language dimension (this is about various discourses of culture), as well as the extralinguistic dimension, in other words, otherness, "marginality", every type of particularism, phenomena of a local character.

It is worth noting that such a broadly conceived programme of postmodern comparative literature caused a wave of furious discussion, particularly in connection with the comparative studies that, in the proposed version, took on, according to Jonathan Culler, an "imperialistic"[282] form, or even became cultural studies[283] (it is with these studies that Michael Riffaterre strongly polemicised). But what is most important from our point of view is that in Bernheimer's programme we come to an open **criticism of the keyword of interdisciplinarity** and to challenging the concept[284], which – in the opinion of the authors of the report – is acceptance of the historical division of fields of knowledge and, willingly or not, the result of previously obliging standards of professionalisation. Interdisciplinarity in such a purely theoretical optic would be not be so much an anachronism as – in the age of cultural relativism there is an abolition of borders between different fields of knowledge – something illogical. The case of a-disciplinarity, appearing in the most radical ideas of the "relativists", however, raises legitimate concerns and reveals a certain paradox. Well, if we can say that one-time determined extraterritoriality, then questioning and eliminating all boundaries between disciplines, at the same time, determines *ad hoc* new boundaries[285]. "No one is free", to paraphrase the philosopher "to know as he or she wants"[286], and from there determined new borders

282 J. Culler, "Comparative Literature, At Last!," in *Comparative Literature in the Age of Multiculturalism*, op. cit., p. 120. Piotr Roguski's comments on the "dark side" of restructured comparative studies, inter alia referred to as "molecular" and "intracultural" comparative studies, as a new paradigm in contemporary literary studies (*Badania porównawcze. Dyskusja o metodzie*, op. cit., p. 130).

283 Michael Riffaterre's intervention has a clear aim – not to identify comparative science with *cultural studies* and retaining its separateness (M. Riffaterre, "On the Complementarity of Comparative Literature and Cultural Studies," in *Comparative Literature in the Age of Multiculturalism*, op. cit., pp. 66–73).

284 "The Bernheimer Report, 1993: Comparative Literature at the Turn of the Century," in *Comparative Literature in the Age of Multiculturalism*, op. cit., p. 42.

285 See J.-F. Lyotard, *The Postmodern Condition. Report on Knowledge*, op. cit., p. 114.

286 Jacques Derrida's notion, formed in an interview, is in reality concerned with the rules of reading rather than the rules of cognition. Original quotation is "No one is free to read as he or she wants". See J. Kearns, K. Newton, "An Interview with Jacques Derrida," in *British Post-Structuralism since 1968*, ed. A. Easthope, London: Routledge, 1988, p. 238.

and extraterritorial areas from some point of view are dependent on the researcher's disposition, from the consciously chosen research perspective, or from external conditions for leading research in a given reality.

VI. Closing Remarks

It is difficult to prejudge the fate of today's comparative literature, breaking the literary-centrism and the traditional understanding of "fields of knowledge", and the direction of its future development. Undoubtedly, the identity of the discipline in its current state seems to be heavily strained, but – let us risk the assertion – that is probably how it was from its very beginning. It is certain that the situation known from musicology will not repeat itself, where "comparative musicology" (*vergleichende Musikwissenschaft*) was developed in the end of the nineteenth century and continued to evolve into ethnomusicology in the twentieth century. The development of comparative literature has always followed in a different direction, from traditional comparative literature (it would be even better to say: various forms of "ethno-literary criticism"), to cultural comparative literature, which aspires to the role of bringing discipline to a widely open variety of areas of cultural phenomena[287]. Therefore, in these circumstances, we also have the question: what is the comparative literature located within the circle of our concern? There is no satisfactory answer. At best, we can try to follow the unstable situation of comparative literature and name it like Pierre Brunel, the "Don Juan of knowledge"[288].

However, to not lose sight of the field, it is necessary to clearly state what in the long history of the discipline is compelling, and what has become the subject of much criticism and bitter controversy. Firstly, **comparative literature**, **even in today's situation as cultural comparative literature, is a specific area of literary criticism**. Another thing is whether literary criticism in its current form is disintegrated, or whether – as recently said – it is "under construction", at

287 From this perspective certain links between cultural comparative studies and cultural semiotics (see the views of Anna Legeżyńska, *Badania porównawcze. Dyskusja o metodzie*, op. cit., p. 142). Most important, however, is to take into account the perspective of "new (inter)disciplines" which exert considerable influence on the shape of current comparative works (for example collective volume by Italian comparatists *Letteratura comparata*, ed. A. Gnisci, Milano: Bruno Mondadori, 2002).

288 P. Brunel, "Le comparatiste est-il un Don Juan de la connaissance?," in *Fin d'un millénaire. Rayonnement de la littérature comparée*, eds. P. Dethurens, O.-H. Bonnerot, Strasbourg: Presses Universitaires de Strasbourg, 2000, pp. 35 ff.

the crossroads of seeking its own identity[289]. In other words: cultural-centrism becomes literary criticism's major determinant. Secondly, **comparative literature cannot be entirely reduced to literary criticism**; they are separated, it is true, by a common subject of research – that is, the most widely understood problems of literature. But, they assume slightly different research objectives (ranging from aesthetic to ideological) and use different research methods, for example, going beyond the historical, actual conditions of cultural phenomena. Comparative literature, not just in its initial historical form – despite all the objections raised – is a form of metaliterary criticism[290].

From the variant of comparative studies, which was defined in the nineteenth century as a comparison of one literature with another (H. M. Posnett, *Comparative Literature*, London 1886), to the variant of comparative studies formulated today as "meeting with *another*"[291] (Y. Chevrel), therefore from traditional comparative literature to cultural comparative literature, leads a very complicated and lengthy road. One testimony to the evolution of the discipline is that the name is still "crystallising". This is seen in how various terms appear in the melting pot: "comparative literary criticism", "comparative literature" (according to the English and French language traditions), "comparative study of literature" (according to the German-speaking tradition), "comparative literature(s) studies", "comparative literature", "traditional comparative literature", Comparative Literary Studies, "interdisciplinary comparative literature", "cultural comparative literature", "comparative «cultural studies»", "new comparative literature", etc. It is the various comparative concepts, basic methodological disputes, constant reinterpretations of the scope of research (redefinitions such as those by P. Van Tieghem, R. Wellek, H. H. H. Remak, F. Jost, U. Weisstein, Ch. Bernheimer, S. Tötösy de Zepetnek) and the character of issues undertaken with the passage of time (such as influence, analogy, parallel, otherness, intertextuality, intermediality, multiculturalism) that determine the specific status of the discipline. Andrzej

289 See inter alia the diagnosis the condition of contemporary literature studies and Ryszard Nycz's synopsis: "Kulturowa natura, słaby profesjonalizm. Kilka uwag o przedmiocie poznania literackiego i statusie dyskursu literaturoznawczego," in *Sporne i bezsporne problemy współczesnej wiedzy o literaturze*, eds. W. Bolecki, R. Nycz, Warsaw: Wydawnictwo IBL, 2002, pp. 351–371 (also in: *Kulturowa teoria literatury. Główne pojęcia i problemy*, eds. M. P. Markowski, R. Nycz, Cracow: Universitas, 2006, pp. 5–38); "O przedmiocie studiów literackich – dziś," op. cit., pp. 175–187.

290 This fact led Stefania Skwarczyńska to believe that comparative studies should "dominate all other disciplines of literature studies, like a dome topping the edifice of literature studies" (S. Skwarczyńska, "Aspekt językowo-artystyczny w przedmiocie badań komparatystyki literackiej," in eadem, *Pomiędzy historią a teorią literatury*, Warsaw: Instytut Wydawniczy PAX, 1975, p. 267).

291 Y. Chevrel, *La littérature comparée*, op. cit., p. 8.

Mencwel presented this status during the Polish comparative literature debate in the form of a paradox. He boils the question down to two wicked initial positions: the first being, "comparative literature is impossible", while the second being, "comparative literature is unavoidable"[292].

Without a doubt, the main complication of the most recent comparative studies is heterogeneity (due to the spectacular opening of culture that was once ironically called "generously irenic spirit"[293], and is defined today as a result of "transgressivity"[294] or as a "project of antireductionist comparative literature"[295]). As a consequence, there is internal inconsistency in the whole discipline. Some interpret the heterogeneity of postmodern comparative literature as a sign of weakness of exhaustion of the field's potential, while others see this heterogeneity as its principal asset and source of developmental opportunities[296]. To a large extent, it is the result of firstly, its interdisciplinary orientation and the adoption of an interdisciplinary course in the last decades of the twentieth century (resulting in the creation of interdisciplinary comparative literature), and secondly, the various interpretations of the word interdisciplinarity, including its negative form, in the postmodern academic discourse.

In the situation of referring the postulate of interdisciplinarity to comparative studies, one of the great complications of modern humanities can be seen – to which we have already become accustomed – in the disproportionality of applied criteria, which causes an inability to determine a position. The indicated problem turns out to be crucial at the moment of decision regarding the latest interdisciplinary comparatist entanglements: the belief of some researchers that interdisciplinarity is a "non-compulsory synonym" of cultural comparative literature[297]. Furthermore, in the opinion of others, it is exactly cultural comparative literature that is a

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292 Generally, Andrzej Mencwel's idea of capturing the essence of comparative studies consists of four arguments (presented during the Radziejowice discussion): "comparative studies are not possible", "comparative studies are inevitable", "comparative studies must be typological" and "comparative studies must also be typologico-historical" (*Badania porównawcze. Dyskusja o metodzie*, op. cit., pp. 84–87).

293 R. Etiemble, "Littérature comparée ou comparaison n'est pas raison," in idem, *Comparaison n'est pas raison. La Crise de la littérature comparée*, Paris: Gallimard, 1963, pp. 59–115.

294 T. Bilczewski, "Hermeneutyczny wymiar komparatystyki literackiej," in *Ruch Literacki*, 6 (2003): pp. 579 ff.

295 E. Kasperski, "O teorii komparatystyki," op. cit., pp. 352 ff. See also *Badania porównawcze. Dyskusja o metodzie*, op. cit., p. 157.

296 See for instance conclusions drawn by Halina Janaszek-Ivaničková, "O ambiwalencjach współczesnej komparatystyki literackiej," in *Przegląd Humanistyczny*, 5 (1997): pp. 40–41.

297 Stanisław Balbus claims that: "«**Interdisciplinarity**» shoud be treated as a casual synonym of both «intersemioticity» and «cultural comparative studies»" (S. Balbus, "Interdyscyplinarność – intersemiotyczność – komparatystyka," op. cit., p. 15).

manifestation of the break with interdisciplinarity[298]. Regardless of the varied points of view and diametrical differences in the individual definitions, today interdisciplinarity allows us to define comparative literature[299], which should be understood primarily as a "perspective of literature research"[300] in a broad cultural context.

298 According to Edward Możejko: "comparative literature today goes beyond the limits of conventional interdisciplinary studies, expanding and searching for new theoretical solutions for crossing the boundaries between various areas of culture production and participates in setting new integration goals" (E. Możejko, "Literatura porównawcza w dobie wielokulturowości," in *Teksty Drugie*, 1 (2001): p. 14). Edward Możejko writes about the consequences of the ongoing changes in North American comparative studies in the article "Między kulturą a wielokulturowością: dylematy współczesnej komparatystyki," in *Sporne i bezsporne problemy współczesnej wiedzy o literaturze*, op. cit., pp. 408–422.

299 See for example: I. Fried, "Littérature comparée et interdisciplinarité," in *Neohelicon*, 1 (2002): pp. 85–88; T. Sławek, "Literatura porównawcza: między lekturą, polityką i społeczeństwem," in *Polonistyka w przebudowie. Literaturoznawstwo – wiedza o języku – wiedza o kulturze – edukacja*, op. cit., Vol. 1, pp. 395 ff. Comparatists' considerable interest in the problem of interdisciplinarity was confirmed by the annual meeting of the American Comparative Literature Association, held in 2000 at Yale University – "Interdisciplinary Studies: In the Middle, Across, or in Between?" (the part "Theory, Methodology, and Interdisciplinary Practice in Comparative Literature" contains inter alia two lectures: S. Bermann, "Between Disciplines"; S. Winter, "Interdisciplinary Research: Theory and Practice").

300 Y. Chevrel, *La littérature comparée*, op. cit., p. 7.

Part Two
Text – Sound Text – Verbal Score

Scores of Sound Poetry
(Bernard Heidsieck's *Poèmes-partitions* Cycle)

I. Score – Sound Text

In the melting pot of terminology of contemporary literary and cultural studies, the term "score" primarily occurs as a metaphor – completely without meaning or explaining literary mechanisms by analogy (as for example in Roland Barthes' concept of the suitability of musical notation and written word postulated in *S/Z*[301]). It is obvious today that at the moment of embracing a written text, the name "score" accentuates the converging aspects of literature and music, especially certain conventionally treated similarities of literary text and musical text read aloud on the one hand, and the musical interpretation on the other[302]. As far in such situations, however, recognition that parallel literary text merely **reminds** someone of a musical text (absolutely without raising the issue here of musical notation and correct score writing), there are other situations where the verbal text **is** a score – not for (and through the efforts of) an interpreter, but in and of itself. The idea of "score" then ceases to have only metaphorical connotations, for example, in relation to the so-called sound poetry, where it becomes, firstly, the name of poetic experimentation, and secondly, the carrier of the artistic postulate.

When it comes to this kind of poetic experimentation within sound poetry, it is worth remembering, in particular, the interesting concept of the cycle of works by Bernard Heidsieck called *Poèmes-partitions*. The unusual title of the whole

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301 R. Barthes, "La partition," in idem, *S/Z*, Paris: Éd. du Seuil, 1970, p. 35 (see English edition: R. Barthes, *S/Z: An Essay*, trans. R. Miller, New York: Hill and Wang, 1975, p. 28).

302 An example of such a usage is, amongst others, Roman Ingarden's proposal, "Dzieło literackie i jego konkretyzacje," in idem, *Szkice z filozofii literatury*, Vol. 1, Łódź: Spółdzielnia Wydawnicza "Polonista", 1947, p. 70. The problem appears most often in this way in connection to the question of stage realisation and terminology conventions belonging to theatrical theory (see, inter alia: Z. Raszewski, "Partytura teatralna," in *Pamiętnik Teatralny*, 3–4 (1958): pp. 380–412; J. L. Styan, "The Dramatic Score," in idem *The Elements of Drama*, Cambridge: Cambridge University Press, 1960, pp. 9–117), but also in literary theory as a question, amongst others, of the manifestation of literature (see A. Martuszewska, "Tekst dzieła literackiego jako partytura," in *Przestrzenie Teorii*, 5 (2005): pp. 39–52).

cycle, creating, in the lexical sense, an ambiguous form of neologism, at first seems – especially if you stop at the level of the graphic aspect of the notation – a quite unreadable signal of a genological experiment. Visual and figurative clues, well-known in the latest literary studies, in this case, turn out to be not the best interpretative choice. And even when we take into account the phenomenon of contemporary music, graphic scores, which appear at exhibitions, mean scores with the status of an autonomous work of art (the best examples of such scores "for the eyes" are, of course, Bogusław Schaeffer's graphic-scores). The *Poèmes-partitions* immediately present themselves to the interpreter in a different light, once it is known that these texts were written with a view to performing them "out loud" by the author himself; that they must exist in a particular sonic manner in a real space.

In resolving the question of "score", many poets and sound poetry theorists (especially H. Chopin, B. Heidsieck, J.-P. Bobillot, J.-Y. Bosseur) have raised the question in their manifestos that first and foremost it should be determined that this term defines the status and function of the written word as a "pre-text"[303]: a pre-introductory project or a conventional reduction of a sketch that allows you to prepare a loud realisation. The graphic record of the text constitutes only the design phase (a specific form of mediation) and provides some performance indications; it becomes a **sound poetry score** intended for the "voice" of the poet-interpreter. In short, the proposal of the written word is the "score"[304] (the term used this way has both literal and metaphorical meaning). The text in graphic notation here is not, therefore, in its final state of poetry. We could go further and say the verbal text of sound poetry outside of public performance does not exist; it must be, as Bernard Heidsieck says suggestively, "catapulted into space"[305]. In the case of this type of contemporary poetry, in principle, any text considered to be **sound text** (regardless of various other terms falling on this occasion, for example, "*text*"[306], text for "the ear", "active" text, "text-sound"[307], etc.) must gain its own

303 J.-P. Bobillot, *Bernard Heidsieck: Poésie Action*, Paris: Jean-Michel Place, 1996, p. 51.

304 See for example J.-P. Bobillot, *Trois essais sur la poésie littérale. De Rimbaud à Denis Roche, d'Apollinaire à Bernard Heidsieck*, Romainville: Éditions Al Dante, 2003, p. 102.

305 B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, "Actes du Colloque de Montpellier 26, 27, 28 janvier 1995," ed. M. Collomb, Paris: Honoré Champion Éditeur, 1997, p. 113.

306 J.-P. Bobillot, "Le «texte» & le texte. Forme et signification dans la «poésie sonore» de Bernard Heidsieck," in *Doc(k)s*, 4/5 (series 3, ed. Ph. Castellin, Ajaccio 1993): pp. 58–73.

307 D. Higgins, "Intermedia," in idem, *Horizons: The Poetics and Theory of the Intermedia*, Carbondale – Edwardsville: Southern Illinois University Press, 1984, p. 26. See first edition: D. Higgins, "Synesthesia and Intersenses: Intermedia," in *Something Else Newsletter*, 1 (1966).

sound realisation, independent of the author's concept, and equally independent of conditions and technical possibilities.

In 1955, Bernard Heidsieck created the first sound text in a unique artistic convention, *Poème-partition "N"*[308], initiating a series of *Poèmes-partitions* original in concept. After a debut collection of poems, *Sitôt dit* (Paris: Seghers, 1955), which in terms of form of expression maintains quite a traditional literary form, work began on a series of very different kinds of works under the aegis of the postulate: written poetry has no reason for being. In the first book devoted entirely to Heidsieck (*Bernard Heidsieck: Poésie Action*, Paris: Jean-Michel Place, 1996), Jean-Pierre Bobillot declared these new proposals as a moment of breakthrough in the tradition of sound poetry – a conscious "inaugural gesture"[309]. This gesture, depending on the individual ideas, artistic solutions and manner of sound performance would be defined in the near future in various ways, such as "sound poetry" (the term appears in the 1960s), and that the "action poetry" (or "poetry in action"), and finally as "multimedia poetry".

It should immediately be noted that the concept of Heidsieck's cycle has undergone a substantial modification over the past few decades that basically evolved with the expansive development of techniques in the second half of the twentieth century (from the simplest version of cassette tape to the reality of so-called advanced technologies and new media). After a phase of realising purely verbal works (in the years 1955–1959) and from the moment of buying his first tape recorder in 1959, Bernard Heidsieck recorded more *Poèmes-partitions* over the next decade. He made intensive use of the existing and emerging methods of recording, such as a microphone, vinyl record, magnetic tape, cassette tape, CD, radio studio, contemporary stages, etc. It can be seen that the intended **poetic cycle** consumes quite a different realisation of concepts. In fact, from the first sixteen sound texts intended for solo voice there is a very long road to later texts that use an entire arsenal of recording techniques, including all of the electronic and electro-acoustic possibilities. The characteristic thing here is that Heidsieck (like many other sonorant poets) creates sound texts that are cyclical: this concerns not only the *Poèmes-partitions* series (1955–1965), but also 13 *Biopsies* (1966–1969), 29 *Passe-partout* (1969–1980), 26 audio works that make up *Derviche / Le Robert* (1978–1986) and 60 works *Respirations et brèves rencontres* (1988–1995). Looking more closely at a few realisations, including *Poème-partition "A"*, *Poème-partition "V"*, *La semaine* (from the *Passe-partout n° 5* series), I will attempt to determine, first and foremost, the rules of Bernard Heidsieck's artistic work, **the rules of his sound poetry**, and also **the specifics of his sound text**.

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308 B. Heidsieck, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, Limoges: Al Dante, 2009, pp. 35–36.

309 J.-P. Bobillot, *Bernard Heidsieck: Poésie Action*, op. cit., p. 39.

II. Sound Poetry: Source, Tendencies, Definitions

The phenomenon of "sound poetry", reaching back to the roots and traditions of oral poetry, and the beginnings of literature in general[310], appears in European cultural currency in the mid-1950s and relatively quickly spreads beyond the borders of Paris and France. Its direct source would have to be traced in the various attempts to abolish the divisions between the arts during the early avant-garde movements of the last century[311] (the avant-garde involved, as is known, the creation of an extreme abstract artistic model). Some of the early avant garde movements are within the range of Italian futurism (Filippo Tommaso Marinetti, Giacomo Balla), Russian futurism (Velimir Khlebnikov, Aleksei Kruchenykh), Dadaism (Hans Arp, Raoul Hausmann), and lettrism (Isidore Isou). The path to contemporary sound poetry was paved by a variety of individual experiments designed to create a new "total art work", mentioning here only Hugo Ball's "phonetic poems", presented at Cabaret Voltaire (Zurich, 1916), Raoul Hausmann's "optophonetic poems", experiments of the type *Poèmes à crier et à danser* (1916) by Pierre Albert-Birot or Kurt Schwitters' composition *Ursonate* (the work was written in 1922, modified in the years 1926–1932 under the influence of public realisation and was published in 1932 in *Merz* magazine). Due to the fact of the existence of similarities between sound poetry and these experiments, there are obvious features in common, without any doubt[312]. We should not forget, however, that the individual trends, in fact, retain their individuality; the creators of lettrism for example – despite their exceptional tendency to asemantic repetition of sounds or syllables – in contrast to the creators of sound poetry, do not resign from "quiet recitation" and the exposed meaning of typography[313].

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310 The close connection between two traditions of oral poetry – medieval trouveres and troubadors and the creators of sound poetry – is observed by medievalist Paul Zumthor, "Une poésie de l'espace," in *Poésies sonores*, eds. V. Barras, N. Zurbrugg, Genève: Contrechamps, 1992, pp. 5–18.

311 See: H. Chopin, *Poésie sonore internationale*, Paris: Jean-Michel Place, 1979, pp. 53–93; J.-P. Bobillot, "La geste fondatrice II: Pré-historique," in idem, *Bernard Heidsieck: Poésie Action*, op. cit., pp. 55–64; J.-Y. Bosseur, "De la poésie sonore à la musique," in *Les Polyphonies du texte*, ed. M. Prudon, Paris: Éditions Al Dante, 2002, pp. 21–34.

312 The question of sound poetry often appears today in the context various trends of avant-garde art of the 20th century. See, for example, J. Blaine, "Poésie action," in *Art action, 1958–1998: Happening, Fluxus, Intermédia, ZAJ, art corporel, poésie action, actionnisme viennois, performance, arte acción, sztuka performance, akció művészet* [Québec, 20–25 October 1998], ed. R. Martel, Québec: Éditions Intervention, 2001, pp. 146–155.

313 The pairing of sound poetry and lettrism is not accidental, as in one and on the other poetic trend musical parallels have considerable meaning. It is enough to remind us that Adriano Spatola considers the lettrists' texts as "a type of score". A. Spatola, *Vers la Poésie Totale*, translation to French Ph. Castellin, Marseille: Editions Via Valeriano, 1993, p. 93.

From today's perspective, it turns out that sound poetry – on account of the different and complementary centrifugal tendencies – is an (anti-)avant-garde movement inconsistent and aesthetically rather heterogeneous, not creating a "new «school», group or «ism»"[314]. Undoubtedly, it would be difficult to identify cross-reference points of realisations made over several years, if only because François Dufrêne uses a microphone in *crirythmes*, Bernard Heidsieck uses a tape recorder in *Poèmes-partitions* from 1959 (similarly to Henri Chopin in *Audio-poèmes*), and Brion Gysin uses a computer in *Permutations*. Today, therefore, it is certainly better to talk about this kind of poetry, taking into account its heterogeneity and the use of the plural, which is clearly highlighted amongst other things by the title of the review volume: *Poésies sonores* (eds. V. Barras, N. Zurbrugg, Geneva: Contrechamps, 1992).

In one of the interviews contained therein, Bernard Heidsieck proposes a typology of phenomena that captures well the state of sound poetry, namely, the situation of coexistence of five different trends within it[315]. Heidsieck's arguments are as follows:

1. Continuation of visual/graphic experiments of the literary avant-garde of the early twentieth century constituted of **asemantic poetry**, determined by virtue of its origins as "partially phonetic"[316]. Actually, it does not break from figurativeness, and also includes poetic texts in which an important role is played by graphic and typographical determinants in its range. However, this is not just figurative poetry, because in the moment of public reading, the text becomes the final realisation, in a sense, destroying the graphical record. Examples of this trend written after 1953 would be François Dufrêne's *Crirythmes* (e.g. *Triptycrirythme*, 1966) and Henri Chopin's famous "breathing" – *les souffles*;

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314 B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, op. cit., p. 122 (footnote 1). See also comments about the state of sound poetry formulated by Dick Higgins in 1989: *Music from Outside*, in *The Readymade Boomerang: Certain Relations in 20th Century Art*, ed. R. Block, Sydney: The Eighth Biennale of Sydney, 1990, pp. 130–138.

315 "Entretien avec Bernard Heidsieck" [Vincent Barras talks with Heidsieck], in *Poésies sonores*, op. cit., pp. 137–139. It is worth noting here that distinction of five strands of sound poetry is only one of Heidsieck's many proposals (perhaps the most representative). In 1976, at the 1st International Festival of Sound Poetry in Paris (Festival International de Poésie Sonore), he spoke of four variants of sound poetry (see B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, op. cit., pp. 117–121), and in 1983 in Vienna (International Festival – Phonetische Poesie) about its six independent strands (see B. Heidsieck, "La poésie sonore: c'est ça + ça," in idem, *Notes convergentes*, Paris: Éditions Al Dante, 2001, pp. 256–257).

316 "Entretien avec Bernard Heidsieck" [Vincent Barras talks with Heidsieck], in *Poésies sonores*, op. cit., p. 137.

2. Poetry initiated by members of the Swedish Fylkingen group (which includes, among others: Sten Hanson, Bengt Emil Johnson, Svante Bodin), promoted since 1968 at the Stockholm "Text-Sound Festival"; it is designed and produced in a radio studio. Taking into consideration the conditions of its creation and its exploitation of the latest technology we may call this **technological poetry**. In this variant of sound poetry, sound recording techniques lead to extreme deformation, for which material can also be recordings of "traditional" poets. Studio experiments permit, on the one hand, an elimination of the voice and destruction of the rules of articulation in many ways (reducing the voice to a vocal trace). On the other hand, these experiments allow for results close to electronic music (something quite understandable, since musicians are significant among the creators of this trend);
3. A fundamental counterweight to projects provoking asemantic language would be **semantic poetry**, which preserves meaning of language – which is a characteristic feature – and uses, *inter alia*, the possibilities of recording with magnetic tape to this end (Bernard Heidsieck, John Giorno). Here, the tape turns out to be not only the device directly making the audio recording and allowing the processing of the sound text using a relatively simple method (cutting, splicing, doubling, reverb, etc.), or more complex operations (e.g. stereophonic, simultaneity, poliphonic effects, collage technique). Now, the tape recording, in the case of Bernard Heidsieck and his *Poèmes-partitions*, becomes a crucial text creating mechanism;
4. The semantic trend in another (extreme) variation takes the form of a purely acoustic phenomenon, **contemporary oral poetry**; here, both cassette tape and even graphic notation (as a medium and a means for transforming the text) are unnecessary. Such assumptions lead to far-reaching consequences, as a conscious and ostentatious abandonment of the traditional convention of publishing texts prevents "silent reading" and eliminates the reader-recipient. Michèle Métail's realisations are model examples of this (bearing eloquent titles, such as *Hors-Textes* or *Compléments de nom*) and are treated by the author as "oral publications"[317].
5. The last variant of sound poetry in Bernard Heidsieck's typology is **performance**; this is a kind of one-man show, poetry on stage in the formula proposed by Julien Blaine and Joël Hubaut. This form of artistic expression combines basically all of the rules of sound poetry and uses the full potential of the stage (facial expressions, gesticulations, stage movement, light, both visual and aural properties as well as sound of the text, etc.). This variant

317 Interestingly, a possible (although undesirable) written notation form – as Michèle Métail believes – "the exact equivalent of the musical score". "Entretien avec Michèle Métail" [Vincent Barras talks to M. Métail], in *Poésies sonores*, op. cit, p. 149.

can, in extreme cases, allow for the elimination of words and as a result can create an unusual "musical" art without music (for example, the Fluxus movement).

Given the diversity of these trends, it can easily be seen that all sorts of generalisations – particularly problematic, but also terminological – become quite dangerous, as they lead to a blurring of different variants of sound poetry and various situations in which the sound of the text "materialises poetry"[318]. It ultimately turns out that treating radiophonic recordings (or recordings in a discographic form) and "live" stage realisations in the same way is practically impossible; that the consideration of sound poetry *en bloc* – as suggested by André Wyss – as "asemantic poetry"[319] (situated in relative opposition to Mallarmé's "hermetic poetry") would probably not be quite justified. The best awareness of the irreducibility of the differences, when talking about sound realisations is held by the sound poets themselves, and this is why they individually define phenomena as incomparable at first glance, providing fortuitous names to experiments and stage improvisation effects. Advantages and disadvantages of this approach are revealed in a broader perspective: we have relatively sharp definitions of individual projects (new terms describe these particular genological tropes), but at the same time – as a consequence – a conceptual labyrinth. In other words, the makers of sound poetry, despite the existence of a generic name widely accepted in different language circles (French *poésie sonore*, English *Sound Poetry*, German *Lautgedicht*, Italian *poesia sonora*) put their own terminology proposals above all else, explaining more precisely the genological character of specific realisations. It is from this that we have titles such as "*crirythmes*", "*audio-poèmes*", "*poèmes-partitions*", etc. The various attempts to define the phenomena of sound poetry with time bring more and more confusion of terminology, and it is difficult to undertake any kind of order-bringing reflection. In just the French-speaking circle, there is a whole series of definitions – from periphrastic formulae such as "*poésie-action*", "*poésie en action*" (Heidsieck's term, 1962), "*poésie directe*", "*poésie-bruyante*", "*poésie performance*", to most metaphoric formulae, for example, "«*poésie-musique-poésie*»"[320].

Irrespective of the various terminological proposals (including in this the invention of sound poets and theorists, the issue seems to have no borders) and in the vocabulary of contemporary researchers into culture, the term generally

318 S. Hanson, "A propos de poésie sonore «Live»," in F. Janicot, *Poésie en action. Photographies*, Issy-les-Moulineaux: LOQUES / NèPE, 1984, p. 47.

319 A. Wyss, "Aux frontières de la parole et de la musique," in idem, *Eloge du phrasé*, Paris: Presses Universitaires de France, 1999, pp. 192 ff.

320 See B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, op. cit., p. 119.

defines new poetic trends and previously unknown cultural phenomena that continually take on more and more different forms (including those that are quite peripheral, such as the current *Slam Poetry* movement). Today's literary theorist must deal not only with locating sound phenomena within contemporary poetry, but also with the problems of terminology. In the case of the Polish dictionary of literary criticism in theory, at least four proposals for a general definition of the issue are involved: firstly, "poezja sonorna" ["sonorant poetry"] (that would be despite the fact that in Polish a name has been given to this type of graft, namely, „spółgłoski sonorne" [„sonorant consonants"] – a kind of calque); secondly, "poezja foniczna"[321] ["phonic poetry"], which is used by Janusz Sławiński in the *Słownik terminów literackich* [*Dictionary of Literary Terms*] (in turn, such a term – which clearly illustrates Heidsieck's typology – could be defined as a small part of experimental sound poetry); thirdly, "poezja dźwięku" (from the English, "*Sound Poetry*"); and finally fourthly, occurring most commonly in literary criticism and musicological circles, the term "poezja dźwiękowa"[322] ["poetry of sound"] (as the Polish equivalent of the French "*poésie sonore*").

The most widespread term, *poezja dźwiękowa*, functions today, on one hand, **in a purely literary criticism sense**, when defining the overall literary phenomenon and hybrid forms that constitute it; and on the other hand, **in a cultural and anthropological sense**, where it concerns contemporary civilisation, mass culture, forms of human expression (here we find a significant expression in the term "*homo sonorus*"[323], which is a key motto for the sound poets). The term itself, not only in Heidsieck's view, creates a tautological formula[324], since every poem in its essence is "sound". If we eventually accept the indicated tautology, we do so

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321 See J. Sławiński, "Poezja konkretna" [entry], in M. Głowiński, T. Kostkiewiczowa, A. Okopień-Sławińska, J. Sławiński, *Słownik terminów literackich*, Wrocław: Zakład Narodowy im. Ossolińskich, 1989, p. 372.

322 See, *inter alia*: D. Szwarcman, "O poezji dźwiękowej," in *Poezja konkretna a (i inne) różne dziedziny sztuki*, ed. S. Dróżdż, "V Ogólnopolska Sesja Teoretyczno-Krytyczna" (Sławków, 24–25 November 1990), Sławków: Miejski Ośrodek Kultury, 1990, pp. 176–194; T. Wilmański, "Kikakoku, czyli przestrzeń słowa," in *Zeszyty Artystyczne* (PWSSP in Poznan), 9 (1996): pp. 7–18; G. Jankowicz, "Intermedia (między poezją a muzyką)," in *Ha!art*, 2 (2001): pp. 55–56; *Meble. Strefa tekstu*, 6 and 7 (2002), no page numbers; D. Brzostek, "Fylkingen. Pół wieku poezji (dźwiękowej)," in *Glissando*, 8 (2006): pp. 90–93 (see also idem, "Henri, wyrodny wnuk Fryderyka? O koncepcji «języka poetyckiego»," in *Glissando*, 9 (2006): pp. 34–36).

323 See *Homo Sonorus. An International Anthology of Sound Poetry*, ed. D. Bulatov, Kaliningrad: National Center for Contemporary Art, 2001 (Russian-English bilingual publication; attached are 4 CDs with sound poetry realisations).

324 B. Heidsieck, "Poésie sonore et musique" [1980], in idem, *Notes convergentes*, op. cit., p. 165.

with all of its consequences; we have awareness, above all else, of the fact that the chosen formula is, in fact, a return of the avant-garde tropes to the oldest model of poetry, a return that accentuates its new socio-cultural contexts[325].

III. Bernard Heidsieck's Experiments

In analytical-interpretative attempts of Bernard Heidsieck's artistic activities, *Poèmes-partitions* instantly arouses particular interest, especially as we are concerned with the initiator of one strand of sound poetry that is known as the semantic trend[326]. In whatever category we choose to view the experiment, the genological trope reveals efforts to find a new language of poetry that will work to develop new ways to reach the meanings of contemporary culture. Our fundamental questions and hypotheses should lead in exactly in this direction concerning: firstly, sound text and graphic record as a "score" in Heidsieck's concept (also the actual relationship between the graphic text and sound text in the moment of "public presentation"); secondly, intermedial specifics of the creations and principles of amplification (i.e. the principles according to which the sound spreads out); thirdly, the repertoire of rhetorical figures used in this variant of sound poetry, so the issue of "internal" intertextuality[327] (said differently, whether intratextuality or autotextuality) of the whole cycle. In other words, the view of the specific realisation boils down to genological conditions, which impose a kind of perception atypical within contemporary literature (due to the hybrid nature of the phenomena), for the operation of intertextual and intermedial mechanisms supporting, so to say, the reproduction of the sound text and the rhetorical contexts (in the broad sense of the word, in the cultural dimension).

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325 See J. Donguy, *1960–1985: Une génération. Poésie concrète, poésie sonore, poésie visuelle*, Paris: Henri Veyrier, 1985, pp. 23 ff. See also A. Spatola, *Vers la Poésie Totale*, op. cit.

326 See H. Chopin, *Poésie sonore internationale*, op. cit., pp. 44, 103 ff. Bernard Heidsieck's innovative activities highlight many aspects of the attempts to problematise sound poetry; e.g. Francis Edelin reserves an individual place for Heidsieck's poetry, distinguishing three main trends in his typology, namely; related to the use of sound possibilities of "TEXT" (example of B. Heidsieck), making use of phonetic possibilities "LANGUAGE" (as in the case of L. Novák) and making use of the possibilities of the "VOICE" (*casus* H. Chopin). See F. Edelin, "La Poésie Sonore: Poésie ou Musique?," in *Le Rossignol instrumental: poésie, musique, modernité*, eds. J.-P. Bertrand, M. Delville, Ch. Pagnoulle, Leuven: Peeters, 2004, pp. 190–191.

327 Dividing "external intertexuality" – "internal intertextuality" introduced by Jean Ricardou in the book *Pour une théorie du Nouveau Roman* (Paris: Éd. du Seuil, 1971, pp. 162 ff.).

1. Visual text – sound text

The convention chosen by Bernard Heidsieck and imposed on his audience in "*poèmes-partitions*" emphasises sound above all. But, the audio-visual nature of the text immediately indicates the rules of genological hybridisation. *Compositum* in the form of ***poème-partition*** creates a kind of semantic neologism that collides, in the etymological sense, two different orders: the poetic ("*poem*") and musical ("*partition*"). This is certainly an oversimplification, and even placing an equal sign here between poetry and music[328] (or between any poetic text and musical text for that matter) would be a misunderstanding. In this arrangement, "poetical work" and "score" are rather emblems. This is, in fact, combining two conventions, namely, the convention of proper contemporary poetry and proper music. One of them involves the need for a graphic record and as a result it is decided that the act of silent reading becomes the main form of perception (visual perception), and the second, implies the necessity of musical performance and the type of reception, which is listening. Heidsieck's texts, in an attempt to provide an overall conclusion, break the traditional convention of poetry, especially contemporary intellectual poetry. As a result, they are not subjected to the rules of even the most hardened form of experimental graphic notation, but demand, as in music, expression in the form of sound and acting out the verbal scores and "action" (to use the language of the theorists of sound poetry).

Following on in this trope, the easiest way would be to claim that *Poèmes-partitions* limit graphical notation to the "role of the trampoline"[329] and boil it down – according to Bernard Heidsieck's suggestion – to the form of some "simple score"[330]. In these formulations, I think, lies a paradox, however, because in the case of "*poème-partition*" the situation of displaying particular aspects

328 This is after all the view of Bernard Heidsieck himself, who expresses himself quite carefully in various commentaries concerning the links between sound poetry and music. Henri Chopin, for example, sees the problem somewhat differently. He judges that sound poetry has broken through the borders between music and poetry (see H. Chopin, P. Zumthor, *Les riches heures de l'alphabet*, Paris: Ed. Traversière, 1993; see also H. Chopin, *Réalité sonore*, Lyon: ZHOR Editions, 2001, p. 19).

329 B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, op. cit., p. 113.

330 Ibid., p. 115. In a different place, Heidsieck explains the use of the term *expressis verbis*: "I wrote a series of texts that I titled *Poème-partition*. A score, because I organised the text on the page in a way to make reading aloud easier" (interview with Bernard Heidsieck made by Marie-Laure Picot, included in *Le Matricule des Anges*, 31 (2000): p. 50). See also J. Donguy, "Entretien avec Bernard Heidsieck," in *Poésure et Peintrie. "D'un art, l'autre"*, eds. B. Blistène, V. Legrand, Marseille – Paris: Réunion des Musées Nationaux, 1993, p. 407.

in the sound aspects of the text probably does not minimise its visual values. Therefore, in an avant-garde gesture, Heidsieck depreciates the importance of the traditional notation by arguing, at all costs, that poetry reaches its proper condition when expressed in sound; at the same time, he does not resign from – just as Michèle Métail – the graphic record or various typographical nuances or from the publication of texts in book form[331]. It is worth noting, at this point, that the visual problem of Heidsieck's texts concerns two different issues: we are interested in the graphic record (the layout and function of the "score") and also specific intertextual allusions to works of visual art[332].

Bernard Heidsieck's graphical notations have very different forms: sometimes letters are spilled across the page (like the poetic play of the lettrists), for example, the glossolalia and visualising these kinds of sound figures, at other times there is a discursive note that is consistent with the accepted language norms and is governed by somewhat different rules. In the case of sound text such as *Vaduz*[333], he does not hide the intended effect of global enumeration. Heidsieck says excessively that the score usually annoys the audience with stretched out text and is presented as a "long, multi-metre **papyrus**"[334]; it is on this that we find a very long calculation of the ethnic groups of the world. In fact, this enumeration, apart from its sound form, has in this case, an additional visual realisation in the form of an endless, "multi-metre" papyrus. This view, in the hands of a poet, is always of paramount importance in the moment of a public reading.

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331 It is enough here to mention that it was exactly Bernard Heidsieck who published the first book in the "livre-disque" convention in 1973 (6 vynil records were attached to the printed texts). B. Heidsieck, *Partition V. Poèmes-partitions*, Ruth Francken, Bernard Heidsieck (voice), Paris: Le Soleil Noir, 1973. The book appeared later also wiht the recording of the sound realisation on CD (see B. Heidsieck, *Partition V*, Bordeaux: Le Bleu du Ciel, 2001).

332 There is no place here to address the second question. This means that extra-textual intertextual relations appear through paratextual explanations (most frequently in subtitles). It is interesting that this type of realisation does not lead to descriptions and do not create ekphrases. Rather, they form an attempt at sound interpretation, such as: *Poème-partition "D2"* [1958] (*poèmes sur des peintures de Degottex*) (B. Heidsieck, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, op. cit., pp. 273–283); *Poème-partition "T"* [1959/1960] (*6 poèmes sur des peintures de A. Tapies*) (ibid., pp. 327–332); *Poème-partition "D3Z"* [1961] (*sur sept Métasignes de Jean Degottex*) (ibid., pp. 337–372); *Poème-partition "J"* [1961] (*sur les peintures de Françoise Janicot*) (ibid., pp. 373–375).

333 B. Heidsieck, *Vaduz* [attached CD], Francesco Conz Éditeur/Al Dante Éditeur, 1998. Public performance of the work took place inter alia at the International Sound Poetry Festival in Toronto in 1978.

334 See interview Marie Lapalus with Bernard Heidsieck, *Doc(k)s*, 4/5 (series 3, ed. Ph. Castellin, Ajaccio 1993): p. 51. Emphasis – A.H. (first impression: *Le Coin du Miroir*, Dijon, Août 1978).

2. Intermedial text

All attempts of an overview of the phenomena of sound poetry immediately shows that discussion of any particular sound text is not possible without talking about the conditions of its creation and the conditions of perception. Since 1959, the phenomenon of Heidsieck's variant of sound poetry that we are interested in integrally consists of three phases of artistic activity, namely, **the graphic record**, **the recording** (more precisely making the recording) and **public presentation** (a series of various performances by the author[335]). The first stage is the time of formation of the graphic text. A preliminary sketch is often in the form of a text collage, in other words, a sound poetry score (due to the nature of the work this is usually a stage of visualisation of figurative thinking[336]); the second step consists in finding optimal sound solutions and registration of this using a cassette recorder with the successive variants of the same text, which, therefore, relies upon a series of workshop performances (this in fact is as much about the method of testing results as a basic text-creating mechanism); the third stage – the final and certainly the most important – having complementary "public reading" in the form of presentations *in actio* of the sound text, finally breaking the graphic barrier.

The intermedial nature of the activities (in principal, this is typical of sound poets in all circumstances) is marked from the moment of using the tape recorder, which allows the use in poetry of new techniques of writing and the realisation of new artistic ideas. In the case of Bernard Heidsieck, it is undoubtedly a breakthrough moment that opens an "electroacoustic period" in his work[337]. The convention of the collage immediately appears in the centre of artistic interest, such as strategies of deconstruction and replication or, as Heidsieck would say, a "multiplication of all kinds"[338]. Operations testing the (a)semantic-ness of language is based on the manipulating of the speed of recording and playback of the sound text, interference in the sound levels, and the introduction of stereophonic effects and inclusion of sounds from reality (here we can easily see the analogy with earlier music experiments of Pierre Schäffer), etc.

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335 Accenting the reality of creating sound poetry, Bernard Heidsieck indicates five phases of work: searching for material, organising it ("editing"), recording on tape, recording in the studio, and public performance. Interview Marie Lapalus with Bernard Heidsieck, *Doc(k) s*, 4/5 (series 3, ed. Ph. Castellin, Ajaccio 1993), pp. 46, 48.

336 A good example of this would be the early *Poème-partition "F"* (1957). See B. Heidsieck, *Poème-partition "F"*, Nîmes: Le Corridor bleu Éditeur, 2001; B. Heidsieck, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, op. cit., pp. 83–132.

337 See J.-P. Bobillot, *Bernard Heidsieck: Poésie Action*, op. cit., pp. 79 ff.

338 B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, op. cit., p. 115.

The technique of **montage** used, for example, in *Poème-partition "J"*[339] (1961) (where Heidsieck first used tape for non-verbal elements) and in *Poème-partition "V" (comme ville, vitesse, Varez)*[340] allowed the imitation of the noise of the city to be introduced to the sound text[341]. From here, there remains only a step towards the collage technique of **cut up**[342], involving – broadly speaking – cutting and pasting, placing text parts at random, in an illogical way, as can well be seen in *Poème-partition "T"* (1959) and in *Poèmes-partitions "D2"* (1958) and *"D3Z"* (1961)[343]. The recording technique of **ready made** (proposed, as is known, by Marcel Duchamp on completely different artistic ground) corresponds to the convention of "*cut up*", namely a formula of using "ready", "discovered"[344] material, creating a medley of sounds in new realities. Such a strategy of cultural reproduction, in which a mechanism of selection and intermedial recontextualisation is used, finds a perfect exemplification of the twelve-minute sound text entitled *La semaine*[345] (1971). The source materials in this case are messages broadcast by the "Europe I" radio station, and more precisely, fragments of radio in which the current time is given. *Bricoleur*-Heidsieck recorded information from 7 am to 9 am during one week and from such information clips – embedded in a new narrative (colliding male and female voices, energetic music during the week with quiet music on the weekend) – created a distinct whole sound.

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339 B. Heidsieck, *Poème-partition "J"*, Hattingen: S Press Tonbandverlag 1973; B. Heidsieck, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, op. cit., pp. 373–375. See M. Derveaux, "«Poème-partition J», Bernard Heidsieck," in idem, *La Poétique sémiophone. Étude sur la sonorité du langage dans la modernité littéraire et musicale*, Paris – Budapest – Torino: L'Harmattan, 2003, pp. 52–54.

340 B. Heidsieck, *Partition V* [1956], in idem, *Partition V. Poèmes-partitions*, op. cit.

341 *Nota bene*, if the characteristic alliteration in *Poème-partition "V"*: ***v**ille, **v**itesse, **V**arez* is remoniscent of Peiper's "3xM", formula of the futuristic avant-garde: "**M**iasto – **M**asa – **M**aszyna", it should be precisely established that first and foremost this is phonetic alliteration and secondly – purely visual aliteration.

342 This type of convention in sound poetry was propagated by William S. Burroughs and Brion Gysin.

343 B. Heidsieck, *Poème-partition "T"* (in idem, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, op. cit., pp. 327–332), *Poème-partition "D2"* (ibid., pp. 273–283), *Poème-partition "D3Z"* (ibid., pp. 337–372).

344 In this manner for example the works created in the years 1988–1995 *Respirations et brèves rencontres* (Romainville: Editions Al Dante, 1999), namely the verbal collage – "false dialogue" – in which case the material was the voice of other poets. In the first experiment of this kind Heidsieck used the voice/quotations of Ezra Pound. See J. Donguy, "Entretien avec Bernard Heidsieck," in *Poésure et Peintrie. "D'un art, l'autre"*, op. cit., p. 417.

345 B. Heidsieck, *La semaine*, in idem, *Partition V. Poèmes-partitions*, op. cit., pp. 117–134. See also in: idem, *Partition V*, op. cit., pp. 133–152.

3. Sound Poetics – rhetorical figures

The intermediality of the cycle shows not only the text creating mechanism preferred by Heidsieck in detail, but also the exploited semantic figures (I am thinking here of a repertoire of figures well known from the tradition of rhetoric). Intratextual relationships contained within *Poèmes-partitions*, internal to the text, reveal – against the background of general language – first and foremost the basic linguistic rules of sound poetry. It starts with the "phonetic autonomy"[346] (phonetic level) and goes through extreme lexical operations and violations of syntactic rules. From here, it progresses to the compositional conditioning: associative strategies, serial concepts, etc. In this light, as should be said, **sound poetics** can be shown to be characteristic elements of "grammar" of this sort of poetry, namely, certain phonetic, lexical, and syntactic operations.

One of the first realisations of the cycle, based on "cardiological" material (a recording of the sound of heartbeats) – *Poème-partition "A"* (1958), perfectly illustrates the size and nature of a typical phonetic transformation in the sound texts. Figures commonly used in poetry appear in it including: **onomatopoeia** (e.g. "iiiiiaaaa a a a a a ah // XA XA"[347]), **alliteration**, **assonance**, and also figures that are extremely rare in literature, such as **reduplication** of consonants and vowels ("et reeeeeeeeeeep' / plooooooonnnnnge / et reeeeeeeeeeep' / paaaaaaaaaaaaasse [...]"[348]) and consonant or vowel glissandos ("vaaaaaaaaaaaagues / hoooooooouuuuuule / vaaaaaaaaaaaagues / looooouuuuuuuuuuches / vaaaaaaaaaaaagues / haaaaaannnnnnches [...]"[349]). While figure reduplication is not infrequently found in contemporary poetry, linguistic poetry (Miron Białoszewski's gives some great examples), literature, and glissando: something seems to be quite strange at first. The reason for this in the context of intermedial conditions is obvious: reduplication and glissando – from the perspective of visual text – appear to be identical figures; the essential difference between them is revealed only by the sound text.

A feature of the intermediality of the media decides that similar complications exist with deciphering the elements of the sound text in the case of lexical

346 J.-P. Bobillot, *Bernard Heidsieck: Poésie Action*, op. cit., p. 42.

347 B. Heidsieck, *Poème-partition "O-E"*, in idem, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, op. cit., p. 300.

348 Ibid., pp. 286–287.

349 Ibid., p. 286. Moreover, glissandos fulfilling defined semantic and compositional functions appear very often in Heidsieck, even in *Sisyphe* (1977), where this type of sound effect simulates the further moments of modern of the falling of Sisyphus (climbing to ... the next floors of the building), and in *Poème-partition "J"* where the initial "griiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiise" and the final "griiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiis" form a compositional ring (ibid., pp. 373, 375).

modification. It is very easy to see **repetition** (total and partial lexical reduplication) and relatively easy to identify different forms of **paronomasia** (this figure is very often exploited in the first *Poèmes-partitions*, for example in *Poème-partition "F"*, in which the sounds of the words collide: "*feu*" – "*le feu*", "*fixe*" – "*feu*" – "*le feu*", "*feu*" – "*flambe*" – "*flamme*"[350] etc.). However, at the moment of the blurring and destruction of lexical boundaries, many problems occur in establishing the rules of the game. A point here would be, for example, the use of paronomasia in sound text that eventually leads to the effect of onomatopoeia or the use of non-standard tropes such as **tmesis**. As a rhetorical figure, tmesis (from Ancient Greek: τμῆσις – 'cut', 'dividing') involves mixing the fragments of a few words that are still recognisable in the graphic record, but difficult to reconstruct within the sound text realisation. In other words, the same operation – scattering a few words and placing their parts according to individual principles of inversion – hides within itself two different semantic phenomena.

The conventions of violating or complying with the rules of syntax in sound poetry are largely conditioned by the nature of the language of communication; In fact, this is called the language of expression, *par excellence*. The conditions for the realisation of the sound text (fleetingness of expressions and elements of improvisation linked with this) decide about the use of a simple, reduced construction. By taking into account the functioning of the ellipse (in the narrow, syntactical, sense), the question of asyndetism of sentence structure, and the way of forming individual sentences (usually governed by the rules of parataxis), one could hypothesise that the record of sound poetry is elliptical[351] by definition (in the broad sense of the word). This type of syntactic entanglement would otherwise allow us to call upon terminology from the dictionary of rhetoric, namely **epitrochasmos**. This concept, defining the result of the collision of short, often elliptical sentences (or parts of sentences), is most often placed without conjunctions; in accordance with its basic definition, it refers to the extreme character of the convention of the expression. In traditional poetry, this is usually about the deliberate use of rhetorical figures that display the expressive function of the language or brevity of style; but, in sound poetry this is mostly about the global language mechanism, which determines the specificity of each sound text.

350 See B. Heidsieck, *Poème-partition "F"*, op. cit., pp. 9–10 ff. See also: B. Heidsieck, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, op. cit., pp. 83–85 ff.

351 See J.-P. Bobillot, *Bernard Heidsieck: Poésie Action*, op. cit., pp. 40 ff.

IV. Repercussions

Sound poetry, when compared to "traditional" poetry and applied to Bernard Heidsieck's[352] elementary opposition, appears clearly as a distinct cultural phenomenon. Without much difficulty, it is possible to identify fundamental differences between the two poetry conventions, especially by taking into account three aspects: ontological, psychological-sociological and anthropological[353]. The ontological criterion, in this situation perhaps the least contentious, allows us to extract two different modes of operation of poetry (according to the opposition: a visual medium – sound medium), and therefore emphasises the shift, using the language of rhetoric, from *elocutio* to *actio*. The key to these consequences is shown by the psychological-sociological criteria, which define the different nature and range of the impact of two types of poetry, namely, poetry directly attacking the audience through a **public realisation**, or intermedial "poetry in action" (Heidsieck, not without reason, uses the plural and capital letters: "LECTURES PUBLIQUES"[354]), and poetry – from the point of view of an act of communication – that is completely neutral. Anthropological criteria, in turn, relates to the poet's activities (here I mean not only the voice in the physical sense, but also the body in the sense of physique[355]) and shows the poet's involvement in a specific sound dialogue, which is treated as repeatable and "the most personal form of poetic communication"[356].

It is still possible to attempt to capture the question of dependence differently: as far as mental reading is sufficient for "traditional" poetry (in this case, the public reading of "traditional" works of poetry have an accidental, occasional character, catering to the audience's curiosity, as can be seen with participants in poetry meetings), then sound poetry lives solely through reading out loud, consciously engaging students in the "action" in a kind of sound seance. For a loud reading of "traditional" poetry to be, so to speak, neutral and optional – which means

352 "Entretien avec Bernard Heidsieck" [Vincent Barras talks with Heidsieck], in *Poésies sonores*, op. cit., pp. 140 ff.

353 In fact, these elements precisely determine the distinctiveness of sound poetry from other literary avant-garde movements of the twentieth century, such as Dadaism: "Without a doubt," Heidsieck says in an interview, "we use Dada's practices and methods anew, but it seems to me in a different spirit, for other purposes" (interview with Marie Lapalus, *Doc(k)s*, series 3, ed. Ph. Castellin, Ajaccio 1993, No. 4/5, p. 53).

354 B. Heidsieck, "Cet oeil a tout retenu: merci!," in F. Janicot, *Poésie en action. Photographies*, op. cit., p. 52.

355 See G. Fabre, "Poésie sonore. Voix éclatées," in *Éclats de voix. L'expression de la voix en littérature et en musique*, eds. P. Lécroart, F. Toudoire-Surlapierre, Paris: Éditions L'Improviste, 2005, pp. 183–191.

356 S. Hanson, "A propos de poésie sonore «Live»", in F. Janicot, *Poésie en action. Photographies*, op. cit., p. 47.

to allow, in principle, anyone to attempt the text (although this is usually a task for an actor, it is enough to invoke Krzysztof Globisz's interpretation of John Paul II's *Roman Triptych*[357])– there must be a public realisation of sound poetry. This is reserved for the artist himself and is a necessary condition for its existence. A voice recording of the "traditional" poet can become a contingent recording of, for example, a poetry meeting (discographies of this type complement the biographies of Stanisław Barańczak, Zbigniew Herbert, Czesław Miłosz, Jarosław Marek Rymkiewicz and many others[358]), or sometimes a peculiar form of a public voice (I am thinking here of radio and television presentations of Wisława Szymborska's work titled *Fotografia z 11 września* [*Photograph from September 11*] after the tragic events at the World Trade Center); oftentimes, a recording of the sound poet's voice is one of the necessary stages of his work (as in the case of Heidsieck), as well as a registration of the final version of the sound text that enriches the individual poetic phonography.

Sound poetry – undoubtedly the strongest form of exposure of the sound aspect of the written word in the literature of the twentieth century – modifies the manner of understanding poetry, and, at the same time, introduces a fundamental re-evaluation of existing assumptions of literary criticism. First and foremost, it redefines the phenomenon of poetry as such[359] on account of the character of the sound text, the sound, and the effects of its public performances. Given that the intended poetic result is only achieved with a sound realisation, it should be acknowledged that the graphic notation typical of "traditional" poetry is here a form of pre-text, a **score** (analogical to music). Both scores, conventionally containing the dynamic of the text, always constitute a witness – as rightly observed by Aude Locatelli – to the process of "vocalisation of the record"[360]. As a consequence,

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357 Jan Paweł II, *Tryptyk rzymski. Medytacje* [CD attached containing the text interpreted by Krzysztof Globisz], Cracow: Wydawnictwo św. Stanisława BM, 2003 (see English translation: John Paul II, *Roman Triptych: Meditations*, trans. J. Peterkiewicz, Washington D.C.: United States Conference of Catholic Bishops, 2003).

358 For example for the 80th edition of the *Zeszyty Literackie* (4, 2002) a CD was included with "voices of the poets" (poets reading their own works included, amongst others: S. Barańczak, J. Brodsky, J. Hartwig, Z. Herbert, P. Hertz, R. Krynicki, Cz. Miłosz, T. Venclova, A. Zagajewski). In the formula of intermedial literature, in Poland publications were presented of collections of poems by Jarosław Marek Rymkiewicz (*Cicho ciszej. Wybrane wiersze z lat 1963–2002*, Warsaw: Wydawnictwo SIC!, 2003) and a volume by Wisława Szymborska (*Dwukropek* [with a CD], Cracow: Wydawnictwo a5, 2006).

359 The concise phrase that opens the book by Jean-Pierre Bobillot is an eloquent commentary on the situation: "poetry is no longer what it was" (J.-P. Bobillot, *Trois essais sur la poésie littérale. De Rimbaud à Denis Roche, d'Apollinaire à Bernard Heidsieck*, op. cit., p. 9).

360 A. Locatelli, *Littérature et musique au XXe siècle*, Paris: Presses Universitaires de France, 2001, pp. 96–98.

poetry realised as sound text becomes both a literary and musical phenomenon, which is a result not so much of the abolition of boundaries between the different art forms (literature and music), as it would be a specific feature of sound text. The feature of intermediality causes that we should re-examine the issues linked to ontology of literary works and introduce significant adjustments to the theory of aesthetics. All kinds of proposals are now insufficient, for example, with Steven P. Scher's typology where any sign of a relationship between literature and music is defined by one of three categories: "music in literature", "music and literature" or "literature in music"[361]. For sound poetry (especially in Bernard Heidsieck's variant), there is no place within this typology because it is something different. Specifically, it is a phenomenon that can be described in the context of Scher's distinctions as a case of "**literature and music**".

We must wonder today not only about the difference of this kind of poetry, but also some significant cultural facts: that sound poetry – despite its fifty-year tradition – is still an expansive movement that is extremely resistant and durable when compared to other avant-garde poetry movements of the last century. It is not satiated in its wave of developing new techniques. It is also interesting here that a relatively well-recognised (anti-)avant-garde phenomenon in European literature of the second half of the twentieth century seems to be completely foreign to Polish poetry. In the situation of an absence of interest in this kind of creativity and the appearance of only epigonical proposals, the problem is not well-known to Polish literary scholars. It might be better to say that it has been passed over in silence by comparatists and cultural studies researchers. To date, they have been devoted to more recent literary and cultural tendencies. It is true that the existence of this poetic trend has been signalled several times in recent decades by literary critics. But, the manner of the approach to the issue raises certain concerns. For example, Janusz Sławiński includes this type of poetry in the *Słownik terminów literackich* [*Dictionary of Literary Terms*] (defined there as a "so-called phonic poetry"[362]). Although he adds an explanation; he explains that this refers to marginal projects within the bounds of concrete poetry. Grzegorz Gazda in his *Słownik europejskich kierunków i grup literackich XX wieku* [*Dictionary of European Directions and Literary Groups of the Twentieth Century*] reveals the phenomenon of Henri Chopin as master of "phonetic poetry" and "sound poetry"[363]. He justifies his opinion with a comment placing the whole issue in a similar perspective to Janusz

361 S. P. Scher, "Literature and Music," in *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982, p. 237.

362 J. Sławiński, "Poezja konkretna" [entry], in M. Głowiński, T. Kostkiewiczowa, A. Okopień-Sławińska, J. Sławiński, *Słownik terminów literackich*, op. cit., p. 372.

363 See G. Gazda, "Poezja konkretna" [entry], in idem, *Słownik europejskich kierunków i grup literackich XX wieku*, Warsaw: Wydawnictwo Naukowe PWN, 2000, p. 468.

Sławiński's. Meanwhile, the creators of sound poetry (such as Bernard Heidsieck and Henri Chopin) treat the variety of literature cultivated by them as a parallel phenomenon in relation to concrete poetry, but quite distinct[364].

The state of Polish literary critics' reflection today cannot come as a surprise if we consider the place of the spreading of new trends, especially the hybrid character of sound poetry. It is known that the first selection of this kind of poetry in Poland – for subscribers to the 7th edition of the bimonthly *Meble. Strefa tekstu* [*Furniture. Text Zone*] – is found in an accompanying CD appearing only in 2002; it only includes foreign language realisations[365] (for comparison, we should mention that the first such publication in the world, enigmatically titled *OU* by Chopin is from the year 1964). But it is also known (which turns out to be perhaps of interest to literary critics) that Henri Chopin included two of Anatol Stern's phonetic poems from the 1920s in one of the numbers of *OU* (1967, No. 30–31) in the journal for sound poets. He even reserved a place for it – considering it to be a Polish precursor of the trend – in the monograph *Poésie sonore internationale*[366]. An undoubtedly nearly semantic variant of sound poetry is situated within certain linguistic ideas of Miron Białoszewski. Finding presentation in an "individual" theatre (an example would be the play entitled *Imiesłów. Gramat* [*Participles. Gramat*]), in 1988, Dick Higgins came at the invitation of the Marie Curie-Skłodowska University of Lublin and took part in the happenings in the Lublin BWA. During this even, Higgens "read" one of his scores (*Graphis* 192b). During the same year (1988), Bernard Heidsieck spent time in Warsaw and presented sound text, cited earlier, about ethnic groups of the world – *Vaduz*[367] – at the "International Art Seminar".

In conclusion, the frontier phenomenon of sound poetry opens this specific research perspective for musicologists as well as – probably in no less degree – literary critics. Another thing is that the basic principles of creating a new language

364 Bernard Heidsieck, amongst others, sees the question of the relationship between sound poetry and poetry today in this way, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, op. cit., p. 114 (see footnote 1). See also J. Donguy, *1960–1985: Une génération. Poésie concrète, poésie sonore, poésie visuelle*, op. cit.

365 The selection, made by Jacek Staniszewski, presents various sources and trends indicating the new poetic trend and sound poetry: from the futurists (Kruchenykh, Khlebnikov, Marinetti) to the ceators of the basic trend (B. Heidsieck, H. Chopin and others). See J. Staniszewski, "Laryngologia słowa II" [attached CD with sound poetry], in *Meble. Strefa tekstu*, 7 (2002): no page numbers. See also J. Staniszewski, "Laryngologia słowa," in *Meble. Strefa tekstu*, 6 (2002): no page numbers.

366 See H. Chopin, *Poésie sonore internationale*, op. cit., pp. 71–72.

367 Testament to the public reading by Heidsieck in Warsaw are, among other things, photographs published by Jean-Pierre Bobillot in the book *Bernard Heidsieck: Poésie Action*, op. cit., pp. 219, 248.

of poetry "in action" and modern **sound mythology** avoids systemising conclusions that have been accepted in today's literary theory. Sound-visual experiments such as *Poèmes-partitions* are, in reality, very consistent sound cycles that are calculated from the beginning, which spread in a certain time under pressure from a variety of public realisations. On account of a series of public performances and the intermedial convention, sound texts, by their nature, remain *in statu nascendi* and become an excellent, albeit peripheral, exemplification of "open work"[368] according to Umberto Eco's well-known proposals. In a genological light, they have a frontier character that is undefinable within a given field of art (literature or music). They can be described in principle only through dialectical formulae. As is known, ways to recognise and diagnose this kind of cultural phenomena appeared with the first sound experiments in poetry of the twentieth century. In the situation example of *Ursonate*[369] by Kurt Schwitters (one of the pioneers of concrete poetry and experimenter in the field of sound design of text), it can be maintained that "it is and at the same time is not about a musical score, it is and at the same time is not about text, it is and at the same time is not about graphic or typographical work"[370]. Sound Poetry – on account of theoretical assumptions and its intermedial nature[371] – creates a hybrid genre that launches essentially all types of multimediality. Thus, it approaches amongst other things, performance art or the composition of experimental music[372].

368 U. Eco, *The Open Work*, trans. A. Cancogni, Cambridge: Harvard University Press, 1989.

369 See K. Schwitters, *Ursonate*, in idem, *Das literarische Werk*, Vol. 1: *Lyrik*, ed. F. Lach, Cologne: DuMont Buchverlag, 1988, pp. 214–242.

370 A. Wyss, "Aux frontières de la parole et de la musique," in idem, *Eloge du phrasé*, op. cit., p. 181.

371 Grzegorz Jankowicz introduces the conditions for sound poetry in this perspective, meaning in the context of intermediality and Dick Higgins's proposals, "Intermedia (między poezją a muzyką)," op. cit., pp. 55–56.

372 The actual relationships existing between sound poetry and music – starting with the first representatives of the trend to John Cage – are meticulously noted by Jean-Yves Bosseur, "De la poésie sonore à la musique," op. cit., pp. 29 ff.

Miron Białoszewski's (Sound) Text

I. Types of Textuality (Theses)

Interpretations that are imposed upon both individual texts, and linguistic conventions of Miron Białoszewski's writing in general – despite displaying a variety of research perspectives, interpretation contexts and problem constellations – are in fact, governed by three main theses. In their initial state, although they are modified and tailored to the needs of the individual interpreter (disclosed directly or indirectly), they have quite a clear appearance and remain complementary to each other.

According to the first thesis propagated today among literary critics, Białoszewski's text is primarily a **graphic text**[373] (due to the draw towards avant-garde graphics, namely, the use by the poet of operations that are both characteristic of the avant-garde typographic experiments, such as scattering words, spatialisation of text by use of light, and the quite unusual treatments such as starting a verse with a question mark, exclamation mark, comma; structures that could be called circular exclamation or question marks[374]). According to the second thesis, once formulated by Stanisław Barańczak in a brilliant study that shows up frequently in the reflections of literary critics since its publication in the 1970s book about Miron Białoszewski's[375] poetic language, an annotation characterising the linguist

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373 Graphic interpretation and the concept of graphic text find their fullest expression in Witold Sadowski's proposal, *Tekst graficzny Białoszewskiego*, Warsaw: Uniwersytet Warszawski, 1999 (see definition of "graphic text", pp. 14 ff.). The visual aspect of Białoszewski's text and the quesion of visualisation interest Mariusz Gołąb, amongst others, *Język i rzeczywistość w twórczości Mirona Białoszewskiego*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2001.

374 An exclamation mark occurs at the beginning of the verse, amongst others, in *Ballada od rymu* (see M. Białoszewski, *Obroty rzeczy. Rachunek zachciankowy. Mylne wzruszenia. Było i było*. *Utwory zebrane*, Vol. 1, Warsaw: PIW, 1987, pp. 179–180), a similarly used comma – for example in the work *Obierzyny (2)* [*Peelings (2)*] (ibid., p. 162), a circular exclamation mark – in the title *!o!* (ibid., p. 312) and also in *Ballada podręczna* [*Handy Ballad*] (ibid., pp. 182–183), where apart form the notation "!złodzieeeeeej!" there also appear circular question marks: "?czyja?" (ibid., p. 183).

375 S. Barańczak, *Język poetycki Mirona Białoszewskiego*, Wrocław: Zakład Narodowy im. Ossolińskich, 1974.

forms in the whole an **audio-visual text** (in other words, fake "spoken" poetic text or also a graphic substitute of the "out loud" text)[376]. The third thesis, or let's cautiously say for now, hypothesis, exposes the sound aspect in the most powerful way; Białoszewski's text in this perspective should be considered as **sound text** (i.e. by nature "noisy" text, be realised *in actio*). This recalls two otherwise distant historical literary traditions: on the one hand, oral poetry; on the other, contemporary sound poetry.

The first two theses – concerning visual and visual-sound entanglements – are well known, "canon", so to speak, in the thinking of literary critics, cultural studies researchers, and theatrologists about Miron Białoszewski. The third thesis is still waiting for a separate study and has not yet been clearly articulated[377]. However, there is sufficient evidence to consider (in the form, to repeat, of a thesis or completely restrained in the form of a hypothesis) that unconventional linguistic measures, due to specific conditions, open interpretative tropes that have only been suggested in the previous reflections (usually theatrological). Here, the issue is namely marking the "volume" or, as Stanisław Barańczak defines it, phonicness in the case of these texts, which for the correct (mis-)understanding of their sense would require a sound realisation "by voice" in a particular space. Drawing some early conclusions, some of Białoszewski's linguistic experiments reveal surprising similarities with the conventions of avant-garde sound poetry; these experiments demand loud performance and – as a result – auditory perception.

The outlined proposal of textuality types immediately requires an initial explanation because at first glance it may seem that there is not really any difference between visual-sound text and sound text (especially since both remain in a certain relationship with spoken language). Now, in view of the ontological conditions, here we are concerned with two entirely separate issues: as far as visual-sound text is a form of literary **stylisation**[378], faking spoken language in graphical

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376 It is worth adding here that Jolanta Chojak sees this issue somewhat differently here – polemical in relation to Stanisław Barańczak – writing of "sound-graphic games" and the "illusion of everyday language" in Białoszewski. See J. Chojak, "Grafia a iluzja mowy potocznej," in *Pisanie Białoszewskiego. Szkice*, eds. M. Głowiński, Z. Łapiński, Warsaw: Wydawnictwo IBL, 1993, pp. 164–178.

377 Certainty of its elements – in the cultural and anthropological dimensions – could be seen in the concept of "active poetry" formulated by Krzysztof Rutkowski (I am thinking here of two communicative media, defined after Jacques Derrida, and about the consequences of marking the differences: "phonematism" – "graphemism" in the context of Białoszewski). See K. Rutkowski, "Koncepcja «poezji czynnej» Mirona Białoszewskiego," in idem, *Przeciw (w) literaturze. Esej o „poezji czynnej" Mirona Białoszewskiego i Edwarda Stachury*, Bydgoszcz: „Pomorze", 1987, pp. 49, 117–189.

378 Stanisław Barańczak interprets Białoszewski's language construction in this way – without considering however theatrical realities – considering carefully the next three chapters of

notation, but **without any intention of the author's loud realisation** (that is, without returning to the initial state of the language, to the extra-textual reality, and without the involvement of the author), sound text – the **author's original** as presented to the public – is the text intended eventually to be performed out loud by the author, text in a state of autointerpretation, for which a graphic annotation turns out to be just a pre-text. This approach is used without any reservations to Miron Białoszewski's own theatre concept, and is also reflected in his peculiar obsession with recording his own text on magnetic tape[379].

These three identified types of textuality – usually perceived and interpreted separately, in isolation from one another – under closer examination of Białoszewski's annotations reveal a key paradox, namely the paradox of perception. This can be captured in a few simple questions: should the atypical text be read, watched or listened to? Is it enough to only need to listen to experimental theatre? To read or pretend to be listening to poetic works? Naturally, the linguist's text evidently defies particular rules and conventions of interpretation, reveals their engagement, deciding the impossibility of the proposed structured, uniform reflection, which could be narrowed down to either the visual aspect or aspects of the sound. When this type of text is treated as a graphic text – through all possible involvement in the contexts of figural poetry[380] – conditions of a different type are immediately shown showing its inherent phonicness (and thus the points of reference are not only Stéphane Mallarmé and Guillaume Apollinaire). In turn, it is treated as visual-sound text or even sound text that places it in the perspective of spoken language and avant-garde sound poetry. At the same time, it exposes the rules and essence of visuality (and thus in no way refers to sound poets like Henri Chopin, Bernard Heidsieck and Michèle Métail who in defense of the orality of literature would like to break completely with traditional forms of publication). So finally we reach the elementary observations (but with considerable interpretative consequences) that Białoszewski's text oscillates between conventions of graphic text, visual-sound text, and sound text (in fact – stage text as would be fitting to clarify these issues in the case of the main actor of the Teatr Osobny).

In the presented arrangement of intertextuality, mutual references must be of particular interest, that is – as aptly captured by Jolanta Chojak – "sound-graphic

his book about the linguistic roots of the language of children, the language of everyday life and spoken language. S. Barańczak, *Język poetycki Mirona Białoszewskiego*, op. cit.

379 See J. Stańczakowa, "Ocalić wszystko," in *Pisanie Białoszewskiego*, op. cit., pp. 264 ff.

380 For sure Witold Sadowski would be against this, as he operates with objective criteria, introducing a very sharp divide between graphic text and (on condition of a lack of objectivisation) and visual text (on condition of objectivisation). See W. Sadowski, "Oglądanie Białoszewskiego," in idem, *Tekst graficzny Białoszewskiego*, op. cit., pp. 17 ff.

play"[381], the transition from a sound state to a visual state (visual-sound) and from a visual state to a sound state. It could be said, using still different language that this is about Miron Białoszewski's **linguistic (de)contextualisation**. The starting point for this (de)contextualisation is always reality. It is heard spoken and, to a certain degree, internalised and presented primarily in a sound mode, but not in a visual mode through description[382]. It is worth mentioning, at this point, that the model for language transformation or deformation, that is, writing poetry "from reality", *ex facto*, was recognised at the moment in which the first artistic proposals appeared (from the beginning, the critics focused on the question of the unusual, hybrid character of the texts). Speaking, however, in such circumstances about the tension between the sound dimension and the visual dimension, about the linguistic chain of (de)contextualisation, I will pay attention here not so much to Miron Białoszewski's rules of artistic creation as to the mechanism of the functioning also of his experimental theatre, and also – through analogy – contemporary poetry in one of the linguistic variants.

II. Noises – Clusters – Sounds (Aesthetics of Orality)

For obvious reasons, reconstructing Miron Białoszewski's creative process is not easy, although we may risk the hypothesis that it generally involves three stages of **reproductive action**. Subsequent phases can best be isolated, above all taking into account theatrical realities and stage proposals of the author of *Pani Koch* [*Mrs Koch*] (keeping in mind, however, some poetic provisions). The first stage is de-contextualisation: Białoszewski makes precise cuts of the language constructs for a given reality (his obsessive writings, notes, quotations, tape recordings, saved voices and snapshots from conversations are the result of extraordinary sensitivity to hearing something unusual, especially breaking existing linguistic conventions); the second stage is associated with a collage contextualisation: given

381 J. Chojak, "Grafia a iluzja mowy potocznej," op. cit., pp. 166 ff.

382 Białoszewski associated the poetry sins of the past – mercilessly unmasked by him – with the category of description: "It started with a grinding of verses. Rhythms, sliding like on skates. National. Lullabies. Strophe returns. It wrecked hearing, imagination, responsibility for words, for sentences, for the whole. Which fly. Rhymo-images. From bad painting. From the unseen Norwid. From suspect metaphysics. Pushed-in little descriptions. Intellectually undeveloped. Patriotic trophies. Whole suits of stuffed eagles, rocks, symbols that ceased to signify good" ("O tym Mickiewiczu jak go mówię," in *Odra*, 6 (1967): p. 36). In this context, it is interesting to look at Białoszewski's explanation of one of his first poems "about painting" (see "Mówienie o pisaniu," in *Poezje wybrane*, selection and introductory words by M. Białoszewski, Warsaw: Ludowa Spółdzielnia Wydawnicza, 1976, p. 10).

material processed in a poetic manner is subjected to graphic notation and thus becomes – according to Krzysztof Rutkowski's opinion – "grapheme sediment of real events"[383] (a result of this written text, at times extremely expressive, concealing distinct features of spoken language, traces of actual reality); the third stage would be a stage of (de)contextualisation: Białoszewski – giving a theatrical performance with his participation – at the same time breaks the barrier of the graphic record (I define this as decontextualisation) and proposes a loud realisation of a given text in new conditions (a form of contextualisation).

To reiterate this differently: the first stage is governed by chance with Białoszewski's daily "epiphanies"[384] (the main impetus for artistic activities are typical situations in moving around, such as finding oneself in the street, in a hospital, abroad, etc.); the second, is governed by linguistic conventions and "different states of writing"[385], paving the way for the famous "lying" or "walking"; the third stage, is run by the stage proposal and public realisation. Today, there is no need to argue that each separate stage forms a central point of reference for all kinds of interpretation that, not without reason, often follows Białoszewski's suggestions such as "writing and life go together. And sometimes they are the same"[386]. Undoubtedly, between the three phases of activity in which we are interested – seen through the prism of the linguistic chain of (de)contextualisation – close relationships are formed. Everything takes place on the line: **orality** (i.e. the language of a given reality), **visualisation of orality** (the language of reality in a graphic collage formula), and **secondary orality**[387] (language is artistically designed and created; in reality, language is somewhat staged, played, and somehow actually happening now).

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383 K. Rutkowski, *Przeciw (w) literaturze. Esej o „poezji czynnej" Mirona Białoszewskiego i Edwarda Stachury*, op. cit., p. 133.

384 See the concept of "poetics of epiphanies" formulated by Ryszard Nycz. R. Nycz, "«Szare eminencje zachwytu». Miejsce epifanii w poetyce Mirona Białoszewskiego," in *Pisanie Białoszewskiego*, op. cit., pp. 179–190. See also R. Nycz, *Literatura jako trop rzeczywistości. Poetyka epifanii w nowoczesnej literaturze polskiej*, Cracow: Universitas, 2001, pp. 221–234.

385 Z. Taranienko, "Szacunek dla każdego drobiazgu [I]," in idem, *Rozmowy z pisarzami*, Warsaw: Wiedza Powszechna, 1986, p. 412 (first edition: "Ja jestem w środku, po prostu. Z Mironem Białoszewskim rozmawia Zbigniew Taranienko," in *Kultura*, 33 (1978): p. 3).

386 M. Białoszewski, "Mówienie o pisaniu," op. cit., p. 7. See also A. Trznadel-Szczepanek, "«To, w czym się jest»" [discussion with M. Białoszewski], in *Twórczość*, 9 (1983): p. 30.

387 It is worth noting, in the margin, that these definitions appear in the medievalist Paul Zumthor with a completely different meaning (on the occasion of three types of orality in the historical sense) and refer to the state of contemporary culture. See P. Zumthor, *La lettre et la voix. De la "littérature" médiévale*, Paris: Éd. du Seuil, 1987, pp. 18–19.

The question of orality of Białoszewski's texts (orality in the broad sense of the word) is quite evident from a general overview and turns out to be extremely complicated in its details[388]. For sure, the tropes of the linguist's experimental activities, included in the canon of specifically understood oral literature, do not raise major concerns in the case of his own theatre. But in the case of the poetic works that were not included in the programme of played works (i.e. to the revised "first programme" of *Kabaret: Pieśni na krzesło i głos* [*Cabaret: Songs for Chair and Voice*][389], presented in the years 1958–1962), the issue – especially of "secondary orality" – seems quite questionable. This raises the fundamental question of how to speak not so much about phonic sources of recording – for this is a foregone conclusion, to recall the title of one of the verses *Mylnych wzruszeń* [*wrong emotions*] as a concise definition by the poet: *szumopis (siępis)* [*noise note*][390]) – but first and foremost about the author's own assumptions about the realisation of a given work "out loud". Białoszewski very precisely determined the individual rules of play, "Poetry – as evidenced in the introduction to *Poezje wybrane* (1976) [*Selected Poems*] – reaches its full being, when it is **said out loud**. This is one of my criteria, and the second, that what I write, is somehow connected with what's going on around with **spoken language, fished out**"[391]. If you consider these words in the wider perspective of the problem, certain associations immediately arise with contemporary sound poetry: it starts with the result of the use of a "fished out" language (a distant, but no less visible analogy for example of Bernard Heidsieck's "found"[392] material) and goes to a particular interest in montage technique[393] and also goes to structures of the poetic type

388 For example, Michał Głowiński rightly observed that orality in Białoszewski ("written orally") leads to the situation of not just using spoken language in written notation, but also leads – paradoxically – to a genre with a typically written character, for example, like a diary. See M. Głowiński, "Białoszewskiego gatunki codzienne," in *Pisanie Białoszewskiego*, op. cit., pp. 145–146, 151. See also M. Głowiński, "Małe narracje Mirona Białoszewskiego," in idem, *Gry powieściowe. Szkice z teorii i historii form narracyjnych*, Warsaw: PWN, 1973, p. 323.

389 In *Kabaret: Pieśni na krzesło i głos*, which was included in the first programme in place of the play by Lech Emfazy Stefański, *Homunculus*, Białoszewski used his poetic texts (most of these appeared in the collection *Rachunek zachciankowy*, 1959). See M. Białoszewski, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, Warsaw: PIW, 1988, pp. 29–52.

390 M. Białoszewski, *Obroty rzeczy. Rachunek zachciankowy. Mylne wzruszenia. Było i było. Utwory zebrane*, Vol. 1, op. cit., p. 296.

391 M. Białoszewski, "Mówienie o pisaniu," op. cit., p. 13. Emphasis – A.H.

392 See J. Donguy, "Entretien avec Bernard Heidsieck," in *Poésure et Peintrie. "D'un art, l'autre"*, eds. B. Blistène, V. Legrand, Marseille – Paris: Réunion des Musées Nationaux, 1993, p. 417.

393 It is fair to say that the technique of montage is not connected to only individual proposals, for example the spectacular arrangement of Mickiewicz during the train journey from

ready made (it is not by chance that Białoszewski's *Pociąg*[394] was considered by Mateusz Werner to be a "phonic installation"[395]).

Attempts to reconstruct these aesthetic views, which were mired in a number of contradictions from the beginning, reveal a certain characteristic feature of Miron Białoszewski's texts. The essence of the verse, which, moreover, the linguist has repeatedly said on various occasions, is immanent phonicness, "volume"; on the one hand, the work grows under the influence of the particular sound pressure of reality, but on the other – which is very important here – is drawn towards reading out loud, "As long as you do not know how the verse is going to be heard", he said in an interview at the beginning of the 1970s, "we don't know what it will be. We may talk about intended things, but until I hear the words, sentences ... The sound layer is necessary. It is the same with reading. Real reading, aloud, and even quietly, must make up the complete sound"[396]. As a result, the correct meaning of the formula is not enough for Miron Białoszewski: in the beginning there was orality ..., which is marked in the literal sense as the roots of poetry and its original form (historical-genological conditions)[397]. He is interested rather in the given sense, and secondly, about the basic conditions of the poetic activity (suspension of the voice and understatement of the sentence, "and until I hear the words, sentences ..." has a clear interpretation) and about its final consequences related to public realisation.

The issues of creation and perception formulated in this way, in light of the conventions of oral literature, are not something unknown in listening to Białoszewski; nevertheless, it is worth noting that literary critics draw conclusions only from the conditions of creation: **orality** (especially in the many voice and many subject construction of expression[398]) leaves the problem of "loud" public

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Otwock, but it also decides about the form of Białoszewski's writing in general. See M. Białoszewski, "O tym Mickiewiczu jak go mówię," op. cit., p. 37.

394 This is one of the later works of his stutterers poems:
ao auło aureolę
miał jeden pan w pociągu
M. Białoszewski, *"Oho" i inne wiersze. Utwory zebrane*, Volume 10, Warsaw: PIW, 2000, p. 196.

395 M. Werner, "Jak można dziś mówić o poezji Mirona Białoszewskiego," in *Pamiętnik Literacki*, 4 (1995): p. 68.

396 Z. Taranienko, "Szacunek dla każdego drobiazgu [II]," in idem, *Rozmowy z pisarzami*, op. cit., pp. 402–403 (see also first edition: "Szacunek dla każdego drobiazgu" [discussion with Miron Białoszewski], in *Argumenty*, 36 (1971): p. 9).

397 See M. Białoszewski, "O tym Mickiewiczu jak go mówię," op. cit., p. 34.

398 See, amongst others, K. Rutkowski, "Wielogłosowość wypowiedzi Białoszewskiego," in *Twórczość*, 9 (1983): pp. 39–55. See also K. Rutkowski, *Przeciw (w) literaturze. Esej o "poezji czynnej" Mirona Białoszewskiego i Edwarda Stachury*, op. cit., pp. 142 ff.

realisation – that is, **secondary orality** – to stage and theatrologists. Meanwhile, this division is clearly unnecessary, since not only in the Teatr Osobny, but in the linguist's poetry, as can easily be seen, the tradition of oral literature comes to life again (in a contemporary and individually defined form). The best proof of this is *Kabaret: Pieśni na krzesło i głos*, which draws from poetic texts. In effect, the proposed "out loud" realisations that provoke auditory perception are perhaps the literary mode most suitable for Białoszewski. It is well known that many of his self-commentary remarks concern the aesthetics of orality and sound aspects of text, often according to rather surprising formulae, for example, in a sketch widely commented on by researchers, specifically, "O tym Mickiewiczu jak go mówię" ["About Mickiewicz as I say him"], he maintained the convention of spoken text[399]. In Białoszewski's only text of this kind (it was written in 1967 so when the Teatr Osobny was already a closed story), the model of silent reading is deemed a "misunderstanding" and so the sense of such a finalised writing was seen as very doubtful[400].

III. Verbal Scores

Miron Białoszewski not only creates a variant of "writing aloud" ["*l'écriture à haute voix*"[401]], to use Roland Barthes' term (in a sense, writing that registers reality and is, therefore, "hyper-realistic"[402]), but a type of appropriate visualisation of language (easily recognisable within contemporary Polish literature). The fact, however, of the visual recognisability of the record does not in any way require interpretation which would depend entirely on "watching"[403], or on

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It is worth adding, that Krzysztof Rutkowski places the problem in the category of *"quasi-*orality" (ibid., p. 142).

399 The text was presented by Miron Białoszewski at the VI Kłodzka Wiosna Poetycka (1967) and on this account Grácia Kerényi treats this as a "statement-paper" (*Odtańcowywanie poezji czyli dzieje teatru Mirona Białoszewskiego*, Cracow: Wydawnictwo Literackie, 1973, p. 232), Jacek Kopciński however – as "«chatty» article" (*Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, Warsaw: Wydawnictwo IBL, 1997, p. 34).

400 See M. Białoszewski, "O tym Mickiewiczu jak go mówię," op. cit., p. 34.

401 R. Barthes, "Voix," in idem, *Le plaisir du texte*, Paris: Éditions du Seuil, 1973, p. 104 (see also R. Barthes, *The Pleasure of the Text*, trans. R. Miller, New York: Hill and Wang, 1975, p. 66).

402 See R. Nycz, *Tekstowy świat. Poststrukturalizm a wiedza o literaturze*, Warsaw: Wydawnictwo IBL, 1993, p. 75.

403 See W. Sadowski, "Oglądanie Białoszewskiego," in idem, *Tekst graficzny Białoszewskiego*, op. cit., pp. 24–40.

visual perception, that is, according to the assumption that we are dealing with graphic text. In this regard the reflections of the creator of the Teatr Osobny in the introduction to the volume *Poezje wybrane* [*Selected Poems*] seem to be unambiguous and particularly striking, "My aim is to make what is written, as if it was a record of speech. And **so that writing does not eat speech**. That which is worthy from spoken language, is written down. And that which is written down – is later said out loud"[404]. On the one hand, "speakability" determines the rules of textuality; ultimately this is about a record that contains suggestions and directions for loud realisation, or – reversing the order – in a particular project it is possible to find graphic signals of the expression of "spoken" language (rooted in reality) and its various registers. On the other hand, it is about the author's stage realisation and the conventions of various kinds of "speaking"[405] that sometimes borders on musical conventions.

To introduce an appropriate hierarchy between "written" and "spoken", first of all, it is necessary to believe that Białoszewski's text in the graphic layout is subordinate to the sound text; that as a pre-text it is a variant of the necessary medium[406] or a **score** to be turned to reality by voice (exactly like the graphical notation for sound poets). Undoubtedly, such notation functions as the final fragment of *Osmędeusze* [*Osmędeusze*] according to Ludwik Hering's idea:

e e
e
e e
e
e e
e[407]

are not for reading and watching, as they would be a manifestation of concrete poetry (of the type of experiments, for example by, Stanisław Dróżdż). This is a perfect illustration of an attempt at visualisation of orality, a theatrical score to be realised where the multiplication of the vowels *e* and the spatial distribution

404 M. Białoszewski, "Mówienie o pisaniu," op. cit., p. 12. Emphasis – A.H.

405 The canon of stage "speaking" possibilities in Białoszewski's theatre is wide ranging: "Frequently we had special speaking (very much measured regarding melody, though it was still speaking), singing directly and sing-speech, on the border, which turns out to be quite wide because it turns out there are many ways to almost sing, speaking just under singing, drawing out monotony or alternatively rhythmical tensions which themselves make a kind of music". M. Białoszewski, "O tym Mickiewiczu jak go mówię," op. cit., p. 34.

406 See M. Białoszewski, "Mówienie o pisaniu," op. cit., p. 10.

407 M. Białoszewski, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, op. cit., p. 138.

create graphic directions to help in the stage realisation. It is only in the space of the theatre that the notated vowels *e* materialise in the intended manner; only then can you be convinced that this is about a particular humming (namely, gradually dying away at the moment when then Pomagierka and Przedstawiacz leave).

It is exactly because of rising tension between "spoken" and "written" (fundamentally in opposition in theatrical theory: *le dit – l'écrit*[408]) that in previous analytical-interpretative investigations and attempts to explain the phenomenon of Miron Białoszewski's writing that the term "score" was often used. Indeed, Białoszewski himself made the first reference, by calling up the contexts in the sketch "O tym Mickiewiczu jak go mówię" and defining the ordering of the graphic record and its theatrical function ("indicate securely **rhythmically**, **as a score**. Indicate it so that others can play it elsewhere"[409]). Such typical stage instruction is formed amongst others things, by the conventional rhythmic notation in *Stworzenie świata* [*The Creation of the World*] (according to comments placed in didascalia: Ten i Ta "stamping like a drum", "marching rhythmically"):

TEN	TEN
Zanim co —	Before that —
to porządek...	order ...
— — — — — — — — — —	— — — — — — — — — —
— — — — — — — — — —	— — — — — — — — — —
— — — — — — — — — —	— — — — — — — — — —
— — — — — — — — — —[410]	— — — — — — — — — —

The same applies to the following words and graphics in *Osmędeusze*:

— . . — . . — . . — . . — . . — . . — . . — . .[411]

Proceeding in this vein, one should observe the example of the initial parts of *Wyprawy krzyżowe*[412] [*The Crusades*]:

408 See P. Larthomas, *Le langage dramatique*. *Sa nature, ses procédés*, Paris: Presses Universitaires de France, 1980, pp. 175–214.

409 M. Białoszewski, "O tym Mickiewiczu jak go mówię," op. cit., p. 34. Emphasis – A.H.

410 M. Białoszewski, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, op. cit., p. 103.

411 Ibid., p. 127. *Nota bene* a very similar type of rhythmical notation is used by Bogusław Schaeffer in his *Kwartet dla czterech aktorów* [*Quartet for Four Actors*]; more precisely, in scene 2 (see *Kwartet dla czterech aktorów*, typewritten record no. 8583A, Cracow, Archiwum Artystyczne i Biblioteka Teatru im. Juliusza Słowackiego, p. 2). See M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, Poznan: Wydawnictwo Naukowe UAM, 2002, p. 39.

412 M. Białoszewski, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, op. cit., p. 73.

PIERWSZY GŁOS TŁUMU Ner-ki mnie!	FIRST VOICE IN THE CROWD kid-ney me!
DRUGI GŁOS TŁUMU Du-dy mnie!	SECOND VOICE IN THE CROWD gut-sy me!
PIERWSZY GŁOS TŁUMU Mnie ser-ce!	FIRST VOICE IN THE CROWD Me heart!
OBYDWA GŁOSY Z boku nie puszczać, e! W ko-lej-ce!	BOTH VOICES not from the side Let it out, e! In turn!

One will notice that these initial parts are chanted – in accordance with didascalia – in the rhythm of a "striking the axe"; it is written in a specific rhythmic system that can be notated in a manner identical to Białoszewski (such a form is suggested amongst others by Grácia Kerényi: "**. .** — **. .** — — — **.**"[413]).

Stanisław Barańczak takes on the question of the score-like nature of the notation after Miron Białoszewski, especially in the moment of formulation of far-reaching proposals for the linguist's poetic language and characteristics of his works in general, "even if those works are «recorded»", he comments, "in most cases this record should be treated only as a kind of **score**, which is waiting for performance"[414]. Given Barańczak's other findings and conclusions, it can be clearly seen that this is not only about theatrical scores or about the use of the term in a metaphorical mode (as indicated by either the quotation marks: "his poems are undeniably performance "scores"[415], or clarification modifying the scope of meaning: "phonic-gesticulation behaviour scores"[416]), but it is about a strictly musical context. In fact, the perceived analogy with music equally leads us to the thesis that Białoszewski's graphical record, in many places, has the "character of *quasi-musical* notation"[417]; it also makes use of the reduced musical notation in the case of *Ballada z makaty* [*Ballad of Tapestries*] (fragment "oberki – sztajerki"[418] which is written out rhythmically in time signature 3/4[419]). This possibility of re-formulation of music notation (just as in

413 G. Kerényi, *Odtańcowywanie poezji czyli dzieje teatru Mirona Białoszewskiego*, op. cit., p. 79.

414 S. Barańczak, *Język poetycki Mirona Białoszewskiego*, op. cit., p. 87.

415 Ibid., p. 90.

416 Ibid., p. 97. See J. Chojak, "Grafia a iluzja mowy potocznej," op. cit., pp. 164–165.

417 See S. Barańczak, *Język poetycki Mirona Białoszewskiego*, op. cit., p. 100. It is worth noting here that Białoszewski generally never experimented with musical notation in his work.

418 M. Białoszewski, *Obroty rzeczy. Rachunek zachciankowy. Mylne wzruszenia. Było i było. Utwory zebrane*, Vol. 1, op. cit., p. 43.

419 See S. Barańczak, *Język poetycki Mirona Białoszewskiego*, op. cit., p. 100.

Barańczak's aforementioned proposal) suggests a research project to literary critics and theatrologists about the relationships between Miron Białoszewski's work and music[420] and is clearly the destination of those interpretation variants that collide the atypical literary notation with the conventions of musical notation.

In this type of investigation, even though the question of the so-called theatrical score (in accordance with the accepted conventions applicable in theatrical theory) usually appears in the centre of interest, parallels with musical scores seem very obvious to some researchers. Let's take two examples: Krzysztof Rutkowski's use of the term "score" is provoked not just by the polemic of reference to Stanisław Barańczak's proposal, but above all else by his own reflection upon the nature of the unusual notation (the definition "Białoszewski's score" refers to the convention of works as "theatricised expression")[421]; in Jacek Kopciński, in turn, a whole series of terminology variants (from the contexts of theatrical score, to the contexts of musical score)[422] define the phenomenon of Białoszewski's "theatrical score", "situational score", "score-ness", "score of life itself", "score of written dialogue", "stage score", "*quasi*-music score", "kind of musical score", "verse score" ... In the context of the author of the Teatr Osobny, the term "score", as can be seen, has many uses and many peripheral meanings imposed by theatrologists and literary critics. So, in the final analysis, taking into account the complexity of terminology and, above all, the status of the graphic record, the question of score in the case of Białoszewski can only be understood in the metaphorical sense, or with a conventional theatrological formula (theatrical score), or with a purely literary convention (the paradoxical situation of a "score without notes").

IV. From Score To "Knitting ..." (*Imiesłów*)

It is significant and highly thought-provoking, that in the linguist's view the best explanation of drama (dramatic text, that which is written down, in the common

420 See, inter alia: J. Kopciński, "Muzyka w teatrze Białoszewskiego," in *Dialog*, 11 (1994): pp. 156–164; S. Prószyński, "Poezja, teatr, muzyka," in *Miron. Wspomnienia o poecie*, collected and edited by H. Kirchner, Warsaw: Wydawnictwo TENTEN, 1996, pp. 21–58; A. Poprawa, "Motywy muzyczne w pisarstwie Mirona Białoszewskiego," in *Intersemiotyczność. Literatura wobec innych sztuk (i odwrotnie). Studia*, eds. S. Balbus, A. Hejmej, J. Niedźwiedź, Cracow: Universitas, 2004, pp. 319–327; J. Wiśniewski, *Miron Białoszewski i muzyka*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2004.

421 K. Rutkowski, *Przeciw (w) literaturze. Esej o "poezji czynnej" Mirona Białoszewskiego i Edwarda Stachury*, op. cit., pp. 142, 147.

422 J. Kopciński, *Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, op. cit., *passim*.

understanding) turns out to be a periphrastic formula: **knitting**[423]. The chosen convention makes it possible to set new rules for literary creation and perception, which brings about the abolition of borders between poetic text and dramatic text. "Knitting", in a particular time-space, becomes the primary (perhaps only?) condition for the existence for both drama and literature in general. This "knitting" is actually a formula for determining the identity of individual entities[424], and it reveals the inner dialectic of the language and, consequently, individually perceived dialectics of reality, "In the transformations of words, in the contortions of grammar," explains the linguist, "I see a brief of the unfolding drama. «Dramatics»"[425]. Thus, we find Białoszewski's essential arguments and the key answer as to why he is so interested in, firstly, the issues of phonetics and syntax (or, in general, experimental linguistic conventions), and secondly, the issue of public realisation and stage activity. The fact of loud realisation is without a doubt extremely important here; Białoszewski replaces the historically crystallised formula "dramat" ["drama"] with the neologism "gramat" [meaning "grammatical"]; this is the subtitle of one of the six pieces of the work "Fourth Programme", called *Imiesłów*[426] [*Participle*]. Of course, the semantic ambiguity is intentional, as the word "**gramat**" as a contamination also refers to the tension between 'grammar' and 'drama' (it is worth taking the etymological source into account; Greek 'dran' – 'to work') and to aspects of subjectivity in relation to the stage action (**gram**at).

Plays on language games like gramat(yka) – "dramatyka", dramat – "gramat" (here 'drama' is associated with written text, and 'gramat' with sound text), briefly define the specifics of Miron Białoszewski's original theatre. Precisely speaking, two elements decide the shape of the Teatr Osobny, namely, the functioning of language ("grammatical drama", "drama" derived from grammar) and an original concept of artistic activity, which consists of combining the roles of author, director, and performer. As a result of such combinations, potential interpretative tropes lead in very different directions; amongst others it leads towards the theatre of the absurd as well as – especially when talking about "poetry in action" – towards the

423 See, inter alia: Z. Taranienko, "Szacunek dla każdego drobiazgu [II]," in idem, *Rozmowy z pisarzami*, op. cit., pp. 401, 403; M. Białoszewski, "Mówienie o pisaniu," op. cit., p. 10.

424 See T. Kunz, "«Ja: pole do przepisu». Miron Białoszewski, czyli literatura jako forma istnienia," in *Teksty Drugie*, 5 (2006): pp. 36–53.

425 In discussion with Leszek Elektorowicz, in *Życie Literackie*, 32 (1958): p. 3. See. I. Libucha, "«Dramatyka» Mirona Białoszewskiego," in *Dialog*, 10 (1983), pp. 131–134.

426 M. Białoszewski, *Imiesłów*, in idem, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, op. cit., p. 147. Janusz Sławiński considers that the puns in the subtitle could be regarded as a "category of species" that apply to the general stage proposal and to some of Białoszewski's poetic works. J. Sławiński, "Miron Białoszewski: «Ballada od rymu»," in *Liryka polska. Interpretacje*, eds. J. Prokop, J. Sławiński, Cracow: Wydawnictwo Literackie, 1966, p. 414.

avant-garde sound poetry of the twentieth century. And although Białoszewski's Teatr Osobny is neither theatre of the absurd[427], nor theatre of sound poetry in the literal sense, this fact does not rule out the possibility of searching for certain similarities and surprising convergence.

In the outlined perspective, I am interested in Miron Białoszewski's text as **situational sound text**, which means a text that must exist in the author's performance in a real space. The mentioned sound poetry context best applies to the convention of experimental theatre (stage text), which raises the least interpretative concerns. So let's take a typical example that illustrates such a hypothesis: one of the works for the Teatr Osobny, entitled *Imiesłów*. On the stage, we have a dialogue of 'participles' (ultimately turning into an argument) led by three people: Participle as 'Coming in', Participle as 'Going out', and Participle as 'Doing What'. Białoszewski performs the piece himself and hence one of the basic rules of this sound poetry is preserved, namely, the rule of the author's performance[428]. For nearly two minutes, the stage action grows, and over time loses its logic (everything is limited to "coming in" and "going out" of the Participles, which is indicated on the stage by changing hats). "Coming in" and "going out" quickly get tangled up, and so the scene ends with complete destruction of the initial order, pointlessly moving around the hat stand[429]. Stage action is ultimately dependent upon a play on language, upon the transformation provoked by both the specific "expanding into" issues, as well as the rate of speech parts of speech that become ever longer. While the initial questions are short and concise, we hear:

– Wchodząc
– Wychodząc
– Co robiąc?

– Coming in
– Going out
– Doing What?

427 Otherwise, these kind of parallels are dealt with, even to call upon Grácia Kerényi's opinion of *Imiesłów* as theatre of the absurd "in pure form" (G. Kerényi, *Odtańcowywanie poezji czyli dzieje teatru Mirona Białoszewskiego*, op. cit., p. 163). See also: A. Krajewska, "Białoszewskiego «dramat osobny», czyli «wypadek z genologii»," in eadem, *Dramat i teatr absurdu w Polsce*, Poznan: Wydawnictwo Naukowe UAM, 1996, pp. 55 ff.

428 It should be mentioned that an exception to this state is formed by the Paris presentation, in French, given in 1967 in the Musée d'Art Moderne (directed by Jean-Clarence Lambert). *Imiesłów* translated by Allan Kosko – titled in the French version *Le Participe. Une pièce de Miron Bialoszewski* – appeared in the journal *Opus International*, 6 (1968): p. 15.

429 See Jacek Kopciński's interpretation, "Kosmiczny przedpokój («Imiesłów»)," in idem, *Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, op. cit., pp. 307–318.

therefore a sort of presentation formula, and somehow a sort of naming of actions just performed, as much as it closes the whole with a completely different kind of use of language – in the convention of paraphrasing, mocking, or also the endless tangle of words at an accelerated rate:

> co robiąc? co robiąc? co robiąc? co robiąc? co robiąc? co robiąc? co robiąc? wchodząc – co robiąc wychodząc? wychodząc co robiąc wchodząc co robiąc wychodząc, co robiąc wchodząc wychodząc? wychodząc wchodząc co robiąc wchodząc wychodząc...[430]

> doing what? doing what? doing what? doing what? doing what? doing what? doing what? coming in – doing what going out? going out doing what coming in doing what going out, doing what coming in going out? going out? going out coming in doing what coming in going out ...

As can clearly be seen, the adverbial participle operates all the time with one grammatical form (and thus emphasises the aspect of the present). The accumulation of falling phrases and the manner of autocontextualisation of the verbal part rapidly intensifies the state of language "knitting", to the situation of the border of communication. By reading *Imiesłów*, one can somehow imagine the intended result, but the consequence of the notation only reveals the nuances when the authour performs a loud presentation of the sound text. In this case, Białoszewski is clearly interested in the effect of duplicating the audio material, final "knitting", that is falling into the role of the "interrogative" participle Doing What and thoughtlessly repeating the verbal part, leading to autonomisation of phonetism and to the edge of absurdity (asking for the sense of the existing order – the participle Doing What, paradoxically, destroys this order). "Knitting" through language in the clearest form (as in the play *Wą* [*Wą*][431] with the significant subtitle "samodramat") and the whole textual logic are discerned here when the **rules of amplification**, the gradual growth, or the sprawl of the text are revealed. It is known, moreover, that this kind of poetic writing technique, involving the cutting and pasting of some certain parts of text within the whole, should be included – as in the case of many of the works of sound poetry – with the collage name "*cut up*".

Undoubtedly Miron Białoszewski's *Imiesłów* is properly realised in the theatrical setting, although the graphic notation turns out to be not irrelevant. Already, on account of the participle didascalia, the beginning fragment of the play in a visual sense (and ironic play with this type of participle formula in the tradition of drama, that is to say, indications: such as, entering, thinking, talking, shouting, etc.) stands out from the audio version, which seems, at once, as an absurd verbal joke, "to be read":

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430 M. Białoszewski, *Imiesłów*, in idem, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, op. cit., p. 150.

431 M. Białoszewski, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, op. cit., pp. 151–157.

WCHODZĄC *wchodząc przedstawiająco się*
Wchodząc
WYCHODZĄC *wchodząc i wychodząc przedstawiająco się*
Wychodząc
Wychodzi.
CO ROBIĄC *niby przedstawiająco się, a wścibiająco, podżegająco i od razu znikająco*
Co robiąc?

COMING IN *coming in introducing himself*
Coming in
GOING OUT *coming in and going out introducing himself*
Going out
Goes out.
DOING WHAT *apparently introducing himself, but poking in, agitating and immediately disappearing*
Doing what?

etc.

At the same time, it is hard not to notice just how far-reaching the semantic shifts are between the two different texts of the "written" and "spoken" fragments: "what's Doing What" ("co Co Robiąc") or "for what is Doing What" ("za co za Co Robiąc"). In the traditional reading, one can see it in the discursive mode, which subjects sound to blurring; this is when something is written "for the ear" to create a form of reduplication ("**what's** Doing **What**" [**co Co** Robiąc"], "for **what** is Doing **What**" ["**za co za Co** Robiąc"]).

The situation is, therefore, highly complex: as long as the text remains in graphical notation, it is incomprehensible as a whole (a "zero drama"[432], with reduced action) and either draws the reader's attention through linguistic formula, or, on the contrary, will bring about a state of irritation. This is best evidenced by the course of its reception; a few months before its presentation in Białoszewski's Theatre (the premiere took place on April 20, 1959) *Imiesłów* was published in one of the issues of *Dialog*[433] in 1958 and it immediately kicked up a storm of conflicting comments. Three of them are characteristic: Ziemowit Fedecki treats the play as a verbal joke "immeasurably bloated over the entire page of *Dialog*"[434];

432 A. Krajewska, "Białoszewskiego «dramat osobny», czyli «wypadek z genologii»," in eadem, *Dramat i teatr absurdu w Polsce*, op. cit., pp. 56 ff. See also J. Kopciński, "Miron Białoszewski, «Osmędeusze»," in *Dramat polski. Interpretacje*, part 2: *Po roku 1918*, eds. J. Ciechowicz, Z. Majchrowski, introduction and postword D. Ratajczakowa, Gdańsk: Słowo/Obraz Terytoria, 2001, p. 192.

433 M. Białoszewski, *Sześć sztuk*, in *Dialog*, 12 (1958): pp. 32–33.

434 See the note of the editorial discussion from 29 December 1958, in which the participants were: Ziemowit Fedecki, Andrzej Jarecki, Andrzej Lubach, Artur Sandauer and Jerzy

Artur Sandauer places it among the pieces he called "verbal trifles"[435]; writing under the pseudonym "Szperacz" in London's *Wiadomości* he sees a "juggler of word matter"[436] in Białoszewski.

Similar opinions are not surprising in the context of graphic notation, especially if we look at the final verbal stunt, which has two different variants of the text. The first was included in *Dialog* (1958), and it was the basis of the French translation. The second was in the in volume *Teatr Osobny 1955–1963* [*Teatr Osobny 1955–1963*] (Warsaw: PIW, 1971), and it was also in the second volume of *Utwory zebrane*, *Teatr Osobny: 1955–1963* [*Collected Works –Teatr Osobny: 1955–1963*] (Warsaw: PIW, 1988):

> I.
> CO ROBIĄC (*nie wiedząc co robiąc w ogłupieniu się wścibiając*)
> co robiąc? co robiąc? co robiąc? (*tłucze głową w swój futerał jak w mur, przy czym chybia*) co robiąc? co robiąc? co robiąc? co robiąc? (*nagłe widzenie*) co? (*wbujawszy się w swój futerał – głową wstrzymuje inne, łapie na dwie strony ze środka swego stanowiska pytająco promiennie*) co robiąc? (*elemeledutkując futerały na dwie strony*) wchodząc – co robiąc wchodząc? wychodząc co robiąc wchodząc (*godząc ich myląc*) co robiąc wychodząc, co robiąc wchodząc? wychodząc wchodząc co robiąc wchodząc wychodząc (*wmylając w to siebie*)
> co robiąc wchodząc co robiąc wychodząc? wchodząc co robiąc wychodząc wychodząc wchodząc co robiąc, wychodząc robiąc co Co Robiąc, Co Robiąc wchodząc co Wychodząc co robiąc Wchodząc co Co Robiąc...[437]

Skolimowski, "Rozmowy o dramacie. Teatr Białoszewskiego," in *Dialog*, 2 (1959): p. 110.

435 Ibid., p. 113.

436 "Szperacz", "Białoszewski," in *Wiadomości* (London), 15 (1959): p. 4.

437 M. Białoszewski, *Imiesłów*, in: idem, *Sześć sztuk*, op. cit., p. 33. Exactly this version of *Imiesłów* was faithfully translated into French by Allan Kosko:
QUOI FAISANT (*ne sachant plus quoi faisant dans son ahurissement s'immisçant*)
quoi faisant? quoi faisant? quoi faisant? (*de la tête, elle donne des coups contre sa gaine comme si c'était un mur, mais la manque*) quoi faisant? quoi faisant? quoi faisant? quoi faisant? (*révélation subite*) quoi? (*s'étant en branle insérée dans sa gaine – de la tête elle arrête les autres, de sa position centrale, elle les attrappe des deux côtés sur le mode interrogatif rayonnant*) quoi faisant? (*en «comptinant» les deux gaines à sa droite et à sa gauche*) entrant – quoi faisant entrant? sortant – quoi faisant entrant? (*en les conciliant, les confondant*) quoi faisant sortant, quoi faisant entrant? sortant entrant quoi faisant entrant sortant (*soi-même dans le tout se confondant*) quoi faisant entrant quoi faisant sortant? entrant quoi faisant sortant sortant entrant quoi faisant, sortant faisant quoi Quoi Faisant, Quoi Faisant entrant quoi Sortant quoi faisant Entrant quoi Quoi Faisant...
RIDEAU
(*Le Participe. Une pièce de Miron Bialoszewski*, op. cit., p. 15).

DOING WHAT (*not knowing what he is doing in the stupification of nosiness*)
doing what? doing what? doing what? (*bangs his head in his case like against a wall, but fails*) doing what? doing what? doing what? doing what? (*suddenly seeing*) what? (*swinging in his case – the head is stopped by the others catching on two sides of the centre of his position questioning brightly*) doing what? (*humpty-dumptying the case on two sides*) coming in – doing what coming in? going out doing what coming in (*reconciling their mistaking*) doing what going out, doing what coming in? going out coming in doing what coming in going out (*mistaking himself in it*)

doing what coming in doing what going out? coming in doing what coming in doing what going out going out coming in doing what, going out doing what Doing What, Doing What coming in what Going out doing what Coming in Doing What ...

II.
CO ROBIĄC
co robiąc? co robiąc? co robiąc? co robiąc? co robiąc? co robiąc? co robiąc? wchodząc – co robiąc wychodząc? wychodząc co robiąc wchodząc co robiąc wychodząc, co robiąc wchodząc wychodząc? wychodząc wchodząc co robiąc wchodząc wychodząc...[438]

DOING WHAT
doing what? doing what? doing what? doing what? doing what? doing what? doing what? coming in – doing what going out? going out doing what coming in doing what going out, doing what coming in going out? going out coming in doing what coming in going out ...

Significant differences between the two records are visible at first glance, for example, in the first edition variant pay attention even to just the last fragment, which is not to be found in later versions of the text ("doing what coming in doing what going out?", etc.). In the book edition there is, first and foremost, a lack of stage directions (Białoszewski probably resigned from them for the reason that in notation they fulfil the function of needless retardation). Most importantly for us, as a consequence, are two versions of the text ending with an ellipsis, which reveal a record in the state of crystallisation (in a certain sense this prevents us from establishing the canon of the text). These indicate that *Imiesłów* – created in the convention of oral literature – is a text to be realised by a voice. This type of text is one that, as Bernard Heidsieck (one of the creators of sound poetry in the 1950s) would say, we should really "catapult into space"[439]. We realise in sound (theatrically) because only in this way – chattering – can the actual text-creating mechanism and significance of the whole be revealed. Graphic notation should

438 See M. Białoszewski, *Teatr Osobny: 1955–1963. Utwory zebrane*, Vol. 2, op. cit., p. 150; M. Białoszewski, *Teatr Osobny 1955–1963*, introduction A. Sandauer, Warsaw: PIW, 1971, p. 170.

439 B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, "Actes du Colloque de Montpellier 26, 27, 28 janvier 1995", ed. M. Collomb, Paris: Honoré Champion Éditeur, 1997, p. 113.

therefore be considered in this case as a form of pre-text (to use the language of theatrologists – a theatrical score) or a graphical sketch to assist in the preparation of the stage realisation.

V. Parallels

We should summarise our earlier findings and conclude that for Białoszewski, all in literature leads – through the step of visualisation to orality – towards secondary orality, with all the consequences of this, including genological and nominal. Under pressure from the context of orality (the language of a given reality) there occurs in the author of the Teatr Osobny a characteristic species hybridisation process that creates personal, new frontier literary formulae that pick up casual genological names: quotations, leaks, ways, clusters, noises, drafts, etc.[440] Białoszewski's resulting **private genology** (nominally maintaining sources and poetic tropes of working, as in the case of the sound poets) is based primarily on the opposition of "spoken" and "written" (more broadly: sound – visual). In other words, it depends on the literary testing of random communication situations; it also depends if we use a different form of words to treat various types of speech and their interferences as literary genres. The issue indicated here is relatively well-known to researchers about Białoszewski because a great deal has been written about genological and linguistic perturbations, derailments, ellipticity of language constructs, contaminations, associations, fusions, syncretism, genre hybrids, etc. Actually, we may name forced optics and further research approaches indefinitely.

Regardless of the form of one or another of Białoszewski's texts, it is possible to formulate a general thesis that graphic notation is not just about a loud simulation of the present (despite numerous comments from literary critics about the expressiveness, unfinished notation, zero reflectivity, anti-intellectualism of the linguist, etc.). The main difficulty of the texts the author of *Szumy, zlepy, ciągi* [*Noises, Clusters, Sequences*] mainly stem from the fact that they are, on the one hand, texts in a ready state, recorded graphically, and on the other hand, text which is *in statu nascendi*. In some way, it is always to be realised in the sense of sounding (theatrically or at least mentally). This is also why, in the situation of notating from reality, one interpretative perspective opens a dual coded reception, namely,

440 See, amongst others, K. Rutkowski, *Koncepcja "poezji czynnej" Mirona Białoszewskiego*, op. cit., p. 170; M. Głowiński, "Białoszewskiego gatunki codzienne," in *Pisanie Białoszewskiego*, op. cit., p. 145; A. Zieniewicz, "Zapis o niejasnej intencji (Białoszewski między fikcją a spowiedzią)," in idem, *Małe iluminacje. Formy prozatorskie Mirona Białoszewskiego*, Warsaw: PIW, 1989, pp. 98–108 (see: *Od "donosu" do "szumu"* and *"Zlep" a "ciąg"*).

a collision of that which is visual (graphic) with that which is sound[441]; this allows for a simultaneous understanding of "two languages"[442]. Such an approach does not raise objections in the context of theatrical arts (justified by logical arguments, including the essential neologism, "gramat"), but perhaps also in the case of some poetic texts, such as for example *usięwodzenie siedzenie* [*self-fancying sitting*][443]. Well, this kind of work can lead to extremely polarised interpretations. For example, as much as Stanisław Barańczak accentuates the considerations of the phonic notation and immediately formulates a number of surprising interpretative insights, Paweł Dybel, when attempting a discursive reading, avoids the context of orality and merely sees in Białoszewski's graphical notation "a kind of creative impotence" and – ultimately – "a caricature of verse".[444]

In determining all the consequences of orality, it is well-known from the outset that it would be considered a highly controversial matter to consider Miron Białoszewski's texts as a manifestation of sound poetry and include the linguist in any list of sound poets. Certainly little links the writings of the author of works such as *Imiesłów* or *Wą* with the majority of the sound experiments. This is even truer today, for those avant-garde proposals on the border of experimental music that use the latest stage-studio techniques. But, since today, the view has been taken that there are as many variants of sound poetry as there are its creators[445]. This, theoretically, gives an indication among the many varieties of this kind of twentieth-century poetry and conventions that would be closest to Białoszewski. One hypothesis could be read here as follows: from the perspective of sound poetry, Bernard Heidsieck's aesthetics, that is to say a type of semantic poetry, by definition oral poetry, intended for public realisation[446] and is close to Białoszewski's variant of literature (especially his concept of theatre). There are arguments in favour of this hypothesis. If we undertake any attempt at comparing

441 Jolanta Chojak rightly points out that "**mutual** untranslatability of both subcodes" governs here. J. Chojak, "Grafia a iluzja mowy potocznej," op. cit., p. 166.

442 M. Białoszewski, "Mówienie o pisaniu," op. cit., p. 12.

443 M. Białoszewski, *Obroty rzeczy. Rachunek zachciankowy. Mylne wzruszenia. Było i było. Utwory zebrane*, Vol. 1, op. cit., p. 321.

444 S. Barańczak, *Język poetycki Mirona Białoszewskiego*, op. cit., pp. 106–107; P. Dybel, "Poezja na luzie (O poezji Mirona Białoszewskiego)," in idem, *Ziemscy, słowni, cieleśni*, Warsaw: Młodzieżowa Agencja Wydawnicza, 1988, pp. 236–237.

445 Various commentaries and attempts at creating a typology of the phenomenon of sound poetry are included, amongst others, in the collective volume: *Poésies sonores*, eds. V. Barras, N. Zurbrugg, Genève: Contrechamps, 1992.

446 I write more about Bernard Heidsieck's concept of sound poetry and types of sound poetry in chapter 4: "Scores of Sound Poetry (Bernard Heidsieck's «Poèmes-partitions» Cycle)", pp. 91–110.

the work *Imiesłów* with fragments, for example, of *Vaduz*[447], we are immediately struck by the surprisingly similar plays on language.

The juxtaposition of the two experimenters, though ultimately everything will be decided by the fundamental differences between them, immediately raises a series of random convergences. Firstly, Białoszewski's **graphical notation** – being opened for reading aloud in agreement with the repeatedly formulated intentions of the author – often resembles Heidsieck's notation (in both artistic practices, which form a continuation of the European avant-garde, this is no longer just a Dadaist gesture of negation, a formal experiment, but about finding new semantic and cultural codes). Secondly, the **presentation** of experimental – or, as Ludwig Hering said, "elementary"[448] – theatre, which is produced primarily for Białoszewski's[449] voice, turns out to be a kind of equivalent to Heidsieck's **public realisation** (both can be matched to the convention of performance). Thirdly, the surprisingly similar comments and canons of reception for the whole of Miron Białoszewski's dramaturgy was described in a meaningful way as "dancing of poetry"[450], or as "**lyrics in action**"[451]. An appropriate reference point would certainly be the term "**poetry in action**" (which is, moreover, one of the key formulas of sound poetry, characteristic especially for Heidsieck).

In the case of the indicated parallels, some historical facts immediately impose themselves: the origins of both works, and more precisely, the breakthroughs forming the image of the two different artistic biographies date back to the 1950s. In 1955, Bernard Heidsieck created his first sound text with the title *Poème-partition "N"*[452], thereby initiating a new sound poetry trend in the capital of

447 B. Heidsieck, *Vaduz* [1974], Francesco Conz Éditeur/Al Dante Éditeur, 1998 (attached CD). Public performance of the work took place at the International Sound Poetry Festival in Toronto (11th International Sound Poetry Festival, 1978).

448 Z. Taranienko, "Szacunek dla każdego drobiazgu [II]," in idem, *Rozmowy z pisarzami*, op. cit., p. 408.

449 Already in his first play, *Wiwisekcja* [*Vivisection*], Białoszewski opened a new chapter in one-person theatre (see.: J. Ciechowicz, *Sam na scenie. Teatr jednoosobowy w Polsce. Z dziejów form dramatyczno-teatralnych*, Wrocław: Zakład Narodowy im. Ossolińskich, 1984, p. 236; J. Majcherek, "Gramatopisarz niedosceniony," in *Teatr*, 5 (1986): p. 18). From here, amongst other sources, appear certain problems with Białoszewski's Teatr Osobny, which Jacek Kopciński dialectically captures (on the occasion of a staging of *Osmędeusze*): "don't play at all" – "play". J. Kopciński, "Osmędeuszowe partytury Mirona Białoszewskiego," in *Teatr*, 11 (1997): p. 28.

450 G. Kerényi, *Odtańcowywanie poezji czyli dzieje teatru Mirona Białoszewskiego*, op. cit. See also G. Kerényi, "Odtańcowywanie poezji," in *Dialog*, 7 (1971): pp. 76–95.

451 J. Kopciński, *Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, op. cit., p. 7.

452 B. Heidsieck, *"Poèmes-partitions": 1955–1965*, Précédé de *"Sitôt dit": 1955*, Limoges: Al Dante, 2009, pp. 35–36.

France. A year later, Miron Białoszewski published his first volume of poetry that was met with noisy commentary, *Obroty rzeczy* [*Turning things over*]. The factual trope, however, completely fails; it is difficult to trace any repercussions of Białoszewski's arrival in Paris in 1959[453] or to draw any conclusions from the fact that they find themselves in the place that was then the most important place in the world for promoting sound poetry (among other things, for the sound experimentalists such as: B. Heidsieck, H. Chopin, F. Dufrêne, B. Gysin). It is not different with the trope that leads to the forms of artistic activity: it is true that in both cases we find tape recordings and a defined sound archive, except that with the sound poet the tape is an essential tool for audio modifications. It determines the intermedial specifics of working, while for the linguist, it turns out to be a means for simple registration, a kind of, so to speak, **sound note**. Therefore, all questions about the relationship of Białoszewski and Heidsieck are somewhat subversive, since there are no (obvious) artistic proposals between them, no direct links, just a parallel that interests today's comparatist in the cultural sense through the prism of the artistic rules of convergence[454]. It is therefore worth drawing attention to certain "common" features, accidental convergence, similarities independent of each other in time and space and in terms of shape and type of artistic consciousness (form creation "from reality") and in terms of poetics and the concept of created literature (orality as a compositional dominant). By understanding the anthropological and cultural functions and scope of impact, first and foremost, allows one to gain a broader European perspective on the avant-garde movements of the twentieth century. Due to this, it is possible to reveal the essential elements of Białoszewski's aesthetics.

The issue of links between Miron Białoszewski and the avant-garde movements of the last century, European and native, is often accentuated, noting in particular the fundamental relationship with Dadaism and futurism, Stanisław Witkiewicz's theatre, Tytus Czyżewski's poetry, surrealism and expressionism. This reflection, as is known, is successively grounded in literary studies, and it starts with the first observation of unusual writing made by Kazimierz Wyka; this is writing that refers to

453 This journey abroad by Białoszewski, to France (together with Artur Sandauer), was remembered in his autobioraphy *Ja i Artur S. w Paryżu* [*Me and Artur S. in Paris*]. M. Białoszewski, *Szumy, zlepy, ciągi. Utwory zebrane*, Vol. 5, Warsaw: PIW, 1989, pp. 68–75.

454 The cultural mechanisms of divergence (differing) and convergence (coming together) are defined, in most general terms, by the procedures of contemporary comparatist studies. See. E. Kasperski, "O teorii komparatystyki," in *Literatura. Teoria. Metodologia*, ed. D.Ulicka, Warsaw: Wydział Polonistyki UW, 2001 [1998], p. 332.

the experiments by the Dadaists and futurists[455], to later voices, to commentaries and studies situating the issue in the broad field of the avant-garde and neo-avant-garde, such as, for example, in the proposal by Ryszard Nycz[456]. It is worth adding, that today searching for the source of Miron Białoszewski's borderline aesthetics also leads towards peripheral and less obvious (therefore necessarily – more dangerous) contexts, usually only signalled, however, by the way.

In conclusion: consideration of the **sound text**, the immanent phonicness of graphic notation and its genological condition is directly related to the complex problem of the relationship of Białoszewski to the avant-garde. Attempts to read the linguist against a background of sound poetry have previously appeared completely in passing, to note, on the one hand, in observations about concrete poetry and performance art[457], on the other hand, in some very relevant intuitions and generalisations in theatre criticism. However, we should be aware that together with the contexts of concrete poetry[458], commonly understood, that is, taking into account both the visual variant and the musical variant, and attempts to define atypical dramaturgy as "lyrics in action", today brings us into the territory, as we could say, of sound poetry. There are many arguments for this. It is perhaps not without reason that the section on "voice" and aesthetics of "writing aloud"[459] closing Roland Barthes' *Le plaisir du texte* appears as a quotation both in Bernard Heidsieck in the immediate context of sound poetry[460], as well as in Jacek Kopciński in reference to the notation of the author of the Teatr Osobny[461].

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455 See K. Wyka, "Na odpust poezji," in *Życie Literackie*, 36 (1956): p. 3 (also in: idem, *Rzecz wyobraźni*, Warsaw: PIW, 1959, pp. 174–175, 180).

456 See R. Nycz, "«Szare eminencje zachwytu». Miejsce epifanii w poetyce Mirona Białoszewskiego," op. cit., pp. 179 ff. See also R. Nycz, *Literatura jako trop rzeczywistości. Poetyka epifanii w nowoczesnej literaturze polskiej*, op. cit., pp. 221 ff.

457 See J. Kopciński, "Poeta «osobny» w teatrze," in idem, *Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, op. cit., p. 52.

458 See, amongst others: T. Sławek, *Między literami. Szkice o poezji konkretnej*, Wrocław: Wydawnictwo Dolnośląskie, 1989, pp. 47 ff.; J. Kopciński, "Zaśpiewać «Dziady», czyli muzyka w teatrze Białoszewskiego," in idem, *Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, op. cit., p. 371; G. Grochowski, "Myślane, pisane, opowiadane. «Transy» Mirona Białoszewskiego," in idem, *Tekstowe hybrydy. Literackość i jej pogranicza*, Wrocław: Wydawnictwo Funna, 2000, p. 33.

459 R. Barthes, "Voix," in idem, *Le plaisir du texte*, op. cit., pp. 104–105 (see also R. Barthes, *The Pleasure of the Text*, op. cit., pp. 66–67).

460 B. Heidsieck, "Poésie action/ Poésie sonore," in *Voix et création au XXe siècle*, op. cit., p. 123.

461 J. Kopciński, *Gramatyka i mistyka. Wprowadzenie w teatralną osobność Mirona Białoszewskiego*, op. cit., p. 253 (footnote 11).

Around Schaeffer's Scores

I. "Interdisciplinary Creator"

The panorama of the phenomena of postmodern culture is formed, on the one hand, by various acts of transgression and situations of the identity of the subject and, on the other hand, by a variety of artistic "neutralisation" processes (through structural fragmentation, collage technique, palimpsestial cultural mechanisms, intermedial conditioning); it is in this context that Bogusław Schaeffer's proposals find a special place[462]. This is completely understandable if we take into account his heterogeneous artistic activity as a composer, a playwright, and graphic artist. The inevitable consequences of interpretation that arises from such a diverse and complex work, especially when we are thinking about an imposing total catalogue of hundreds of various artistic endeavours being created according to overarching rules (as is the case with existing music), should always be treated in a creative activity as a negative starting point.

Bearing in mind the principle of composing "from point zero"[463], we can not of course be tempted to further generalisations. This is not just because Bogusław Schaeffer's subsequent artistic offerings are situated within a defined opposition to those immediately preceding them (this is an effect of looking after the hygiene of the mind, for example, the famous *Kwartet dla czterech aktorów* [*Quartet for Four Actors*] was written during the process of writing *Symfonia elektroniczna* [*Electronic Symphony*] as a kind of remedy[464]), but above all else because of a continual interference that determines the aesthetic boundaries. Indeed, as far as all of Schaeffer's theatre – **new theatre** –is created under pressure from music, and it shows this in its specific realisation (signed with the signature B. SCH.). In the **new music** with the distinctive motif-signature

462 Marta Karasińska writes interestingly about the specifics of Schaeffer's stageworks, in a postmodernist view, in the book *Bogusława Schaeffera filozofia nowego teatru*, Poznan: Wydawnictwo Naukowe UAM, 2002.

463 According to Bogusław Schaeffer, "new art always starts at point zero". B. Schaeffer, "Notatki o dekompozycji," in *Forum Musicum*, 4 (1969): p. 26.

464 Bogusław Schaeffer "Dramaturgia inna," Joanna Zając's conversation with Bogusław Schaeffer, in *Notatnik Teatralny*, 3 (1992): p. 200.

B-Es-C-H[465], we find theatrical and literary repercussions and reminiscences that are ultimately direct intertextual references. We could say most simply, that in Schaeffer's world, musicality forms an inherent feature of the works for the stage similar to theatricality of certain musical compositions.

"*Próby*[466] [*Rehearsals*] is a theatrical farce that is built entirely on musical principles"[467]. This is how Bogusław Schaeffer's typical theatre comments sound, which immediately provoke a particular type of interpretation. The work *Kaczo* [*Kaczo*] creates a "theatrical collage" based on the form of "collage music"[468], and the *Kwartet dla czterech aktorów* is – in a much more obvious way than even the literary suggestion of Thomas Stearns Eliot, called *Four Quartets* that refers to the quartets of Béla Bartók – a "transposition of the idea of a musical quartet into theatrical media"[469]. In Schaeffer's musical perspective, the matter looks very similar; for example, *Symphony / Concerto* for 15 soloists and orchestra consists of – according to purely theatrical conventions that are unknown to contemporary instrumental music – two acts[470]; *BlueS VII* for piano and orchestra, is based on the play *Multi*, and is played simultaneously in five different languages; *Howl* for the narrator and an ensemble of performers, according to text by Allen Ginsberg, "should be regarded as a poetic composition"[471] in accordance with a comment attached to the score.

In this context, the fact that Bogusław Schaeffer treated his stage works exclusively according to musical principles and are only included in concert programs until 1979 is significant (from the year 1963, i.e. from the first performance of *Scenariusz dla nie istniejącego lecz możliwego aktora instrumentalnego* [*Scenario for a not Existing but Possible Instrumental Actor*]). Thus it can already be seen at the stage of initial diagnosis that the formulation

465 The said music theme for Schaeffer, who in music is more interested in intervals rather than sounds, has an ideal form: "I can easily recognise my music by the sign B-Es-C-H scattered in the score, this theme is everywhere and it is a magnificent one, it contains all intervals, from minor second (appearing twice) to perfect fourth. I'm very lucky: the initial letters of my name and surname (B SCH) make up this wonderful, multi-interval theme." ("Spacer w gąszczu z przewodnikiem," Gabriela Stanek-Peszkowska talks to Bogusław Schaeffer, in *Ruch Muzyczny*, 17 (1997): p. 8; see also J. Zając, *Muzyka, teatr i filozofia Bogusława Schaeffera. Trzy rozmowy*, Salzburg: Collsch Edition, 1992, p. 21).

466 For ease of reading, the original title will be used hereafter.

467 B. Schaeffer, *Próby*, in idem, *Utwory sceniczne*, Vol. 1, Salzburg: Collsch Edition, 1992, p. 139.

468 B. Schaeffer, *Kaczo*, in idem, *Utwory sceniczne*, Vol. 1, op. cit., p. 13.

469 "Dramaturgia inna," op. cit., p. 199.

470 See Bogusław Schaeffer's commentary, "Spacer w gąszczu z przewodnikiem," op. cit., p. 10.

471 B. Schaeffer, *Howl, dla recytatora i zespołu wykonawców wg Allena Ginsberga* [score], Cracow: PWM, 1974, no page numbers.

of questions concerning the range of activities, on the one hand, of the composer, and on the other, of the playwright, would be unreasonable; we are dealing with a form of **creative dialectics**[472] on a scale rarely seen. As a result, in addition to neutral dictionary definitions such as composer, playwright, music theorist, pianist, graphic artist, today we have first and foremost definitions of the type "multimedia Schaeffer"[473], "multi-dimensional creator"[474] or "interdisciplinary creator"[475]; these signal fundamental complications and at the same time also clarify possible perspectives of interpretation.

In reality, an endless controversy surrounds Bogusław Schaeffer's work; this is particularly seen concerning the nuances of terminology and axiological problems that are sharply highlighted in the event of breaking the boundaries between different arts and intentionally blurring the boundaries between distinct discourses and research disciplines. The best, so to speak, prime example of differences of interpretation are the various proposals for explaining both the concept of instrumental theatre, as well as the specific realisation, namely, the innovative work *TIS MW2. Kompozycja sceniczna dla aktora, mima, tancerki i 5 muzyków* [*TIS MW2: Scene Composition for Actor, Mime, Dancer and 5 Musicians*]. It is true that Schaeffer himself[476] has explained the theoretical foundation of this kind of theatre on several occasions. But, even a cursory glance into the reception of *TIS MW2* shows that these assumptions are often interpreted in an extremely personal way. In the book, *Teatr instrumentalny Bogusława Schäffera* [*Bogusław Schäffer's Instrumental Theatre*] (1983), Ewa Synowiec, from a musicological position, places Schaeffer's experiment in the trend of **new music**, consolidating and extending the same tradition as that initiated through the theoretical reflections and original compositions by Mauricio Kagel and Karlheinz Stockhausen[477]; Joanna Zając, in her paper "Dramaturgia Schaeffera" ["Schaeffer's Dramaturgy"] (1998) – from the theatrical perspective raises important concerns both about significant performance differences for

472 See W. Stróżewski, *Dialektyka twórczości*, Cracow: PWM, 1983.

473 J. Zając, "Schaeffer multimedialny," in *Teatr*, 7–8 (1995): pp. 39–43.

474 J. Hodor, "Bogusław Schaeffer: twórca wielowymiarowy," in *Ruch Muzyczny*, 15 (1997): pp. 24–26.

475 "Spacer w gąszczu z przewodnikiem," op. cit., p. 9.

476 See, amongst others: B. Schäffer, "Z notatnika," in *Forum Musicum*, 7 (1970): pp. 40–46; B. Schäffer, "Teatr instrumentalny," in idem, *Dźwięki i znaki. Wprowadzenie do kompozycji współczesnej*, Warsaw: PWN, 1969, pp. 94–98; B. Schäffer, *Mały informator muzyki XX wieku*, Cracow: PWM, 1975, pp. 222–223.

477 It is about both defining the convention of instrumental theatre and the name of the phenomenon: M. Kagel considers the choice between "musical theatre" and "instrumental theatre". While K. Stockhausen settles for the term "musical theatre", B. Schaeffer understands the term "stage composition" as a synonym of instrumental theatre.

the Cracow artist (compared, for example, with Kagel, due to the exposure of the role Schaeffer's actor), and even the validity of the formula "instrumental theatre"[478]. At the end of the day, the problem turns out to be irresolvable as was, indeed, suggested by the composer, "My idea of instrumental theatre," Schaeffer writes in a commentary on *TIS MW2*, "Belongs very strictly to this movement [Kagel, Stockhausen], but at several points, however, it deviates from the universality of the aesthetics of the creators of instrumental theatre"[479]. That is why, even though the title of the *TIS MW2* is clearly an abbreviation for instrumental theatre, the theatre critic tries to place the work in the context of the theatre of the absurd and to consider it a "surrealistic theatrical composition"[480].

II. Musical Experiments and Instrumental Theatre

Bogusław Schaeffer's commonly known experimentalism in music[481], involving, amongst others, the single use of ideas and their realisation, finds expression in the form of his score notation from the very beginning of his work (one of the earliest and best examples of this is the *Studium w diagramie* [*Study in Diagram*] for piano, 1955)[482]. The issue in detail turns out to be very complicated, firstly because the matter concerns more than 500 written works (sometimes existing in several versions, just to mention the musical commentary on Heraclitus – *Heraklitiana*

478 See: E. Synowiec, *Teatr instrumentalny Bogusława Schäffera*, Gdańsk: Akademia Muzyczna, 1983, pp. 22–23; J. Zając, "Teatr instrumentalny «versus» teatr Schaeffera. Aktor – medium instrumentalne," in eadem, *Dramaturgia Schaeffera*, Salzburg: Collsch Edition, 1998, pp. 81–102.

479 B. Schaeffer, *TIS MW2. Kompozycja sceniczna dla aktora, mima, tancerki i 5 muzyków. Partytura*, Cracow: PWM, 1972, no page numbers.

480 M. Mikos, "Teatr Bogusława Schaeffera," in *Notatnik Teatralny*, 5 (1993): p. 43. Marta Karasińska holds a differing view on this matter and claims that in this case similarity to the theatre of absurd is rather superficial. M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, op. cit., pp. 19, 43, 156.

481 Successive stages of B. Schaeffer's work are organised and thoroughly analysed by Ludomira Stawowy in the book *Boguslaw Schaeffer. Leben – Werk – Bedeutung* (preface by E. Karkoschka, Innsbruck: Edition Helbling, 1991). See also J. Hodor, "Ewolucja języka dźwiękowego w kompozycjach Schaeffera," in *Bogusław Schaeffer: kompozytor i dramatopisarz. Materiały z międzynarodowego sympozjum naukowego w Krakowie (10–11 maja 1999)*, eds. M. Sugiera, J. Zając, Cracow: "Księgarnia Akademicka", 1999, pp. 31 ff.

482 See inter alia Soo-Jung Shin, "Musik in der ungewöhnlichen Notation" [*Studium w diagramie*, *Non-stop*, *Kontury*], in *Bogusław Schaeffer: kompozytor i dramatopisarz*, op. cit., pp. 71–84.

[*Heraclitiana*] of 1970[483] – and to indicate the major problem of polyversionism by the way); secondly – resulting from generally accepted principles of "my compositional task," stated Schaeffer, "is **«naturalising»** the new means, which I do not treat like effects [...], but as fully-fledged means of new music"[484]. We should, therefore, remember here that this composer in the work, *Extremes* for 10 instruments (1957), was the first person in the world to use a noteless score; a traditional typewriter was enough to write down the whole piece of music using only letters and typographical devices (*Kodes* for chamber orchestra from 1961 is – "from a lack of paper" – a form of musical shorthand). For example, in the first Polish happening that he wrote, *Non-stop* (performed in 1964 and that can last up to 8 hours), the notation is barely a one-page musical score that gives musicians the possibility to read the graphic notation, *Free Form I, Open Music*, according to the rules of "open music" and in free order.

Drawing conclusions from such a provisional statement, it could be argued that we are concerned here with compositions that are generally notated in an experimental way: including ways to eliminate traditional forms of the score. So in the case of compositions as *Tertium datur* (1958) and *S'alto* (1963), there is only a score diagram for the conductor and separate orchestral parts; in fact, these are works without scores[485]. In still other words, the central problem with Schaeffer seems to be that the score is in a state of permanent modification. The score has a frequently recognisable motif that is implanted and exposed with the B-Es-C-H motif: the composer's musical initials. It should be noted that in musicological discourse, Schaeffer indicates the problem of modified score conventions (a problem reappearing in European culture of the twentieth century) with great precision. He concludes that "Debussy and his contemporaries […] transformed the score into a nearly musical-literary work"[486]. How can we not consider Bogusław Schaeffer's whole compositional-dramaturgical activity as a continuation of this and the following – perhaps more spectacular and at times turbulent – stages in the history of interartistic links – new music, as it brings not only new score notation and a new artistic phenomenon, **graphic score**, but also

483 In the 1970s Bogusław Schaeffer created a new music genre and composed pieces that might be referred to as musical commentaries to philosophical thoughts: *Heraklitiana*, *Bergsoniana*, *Spinoziana*, *Vaniniana*, *Heideggeriana* and *Gracianiana*.

484 "Spacer w gąszczu z przewodnikiem," op. cit., p. 10. Emphasis. – A.H. See Schaeffer's comments on the opportunities offered by the new music. B. Schäffer, "Estetyka nowej muzyki," in *Forum Musicum*, 12 (1971): pp. 3–22.

485 See A. Walaciński, "Salto 1963–1998. Dwa bieguny koncertu instrumentalnego," in *Bogusław Schaeffer: kompozytor i dramatopisarz*, op. cit., pp. 88 ff.

486 B. Schäffer, "Partytura współczesna," in idem, *Mały informator muzyki XX wieku*, op. cit., p. 183.

gives rise to a phenomenon hitherto unknown on this scale – "the autonomy of the musical work in the form of a score"[487]. As a result, the graphical notation determines, on the one hand, the readability and comprehension of contemporary scores (and therefore serves the understanding of new music and is purely pragmatic or pragmatic-hermeneutic); on the other hand, the graphical notation determines the crystallisation of an autonomous work of art that is intended for viewing and contemplation.

One of the results of Schaeffer's ingenuity and a consequence of his principle of composing "from point zero" is his own **concept of instrumental theatre** and project to create intermedial hybrids. The fluid rules of genre otherwise have the effect that instrumental theatre has many different realisations: the presentation is different with Mauricio Kagel's *Sur scène* (1959/1960), different for Karlheinz Stockhausen's *Originale* (1961), still different for *TIS MW2* (1963) by Bogusław Schaeffer. All of these proposals, however, create variants of instrumental theatre, and it should be said that it is a musical genre of peripheral eccentric realisations. Therefore, in these conditions, at times, the basic question appears – where are the borders of instrumental theatre, or can this even be clarified? – Schaeffer responds to it in a negative and quite contrary manner: it is not a realisation of such a genre, for example, as proposed by La Monte Young in *Piano Piece*[488] in 1960 (more exactly the *Piano Piece for Terry Riley No. 1*). As is known, this piano composition is by the American composer, an eccentric, who, instead of using musical notation, provides a meticulous description of stage movement; this movement involves moving the piano to the wall and then trying to push the instrument through the wall that offers resistance.

Instrumental theatre – independently from the etymology of the name – genologically belongs to music, which is why it is also possible to define it according to Schaeffer's terminology, namely, "META-music" (saying, straight after Schaeffer, it is "music between music and something else"[489]). In this context, therefore, the term "theatre" should be understood somewhat differently to the traditional understanding, because not only sound, but all the elements shaping the quality *novum*[490] are treated in a strictly musical way – starting with the manner of realising the verbal text and status of the actor (especially Schaeffer's instrumental actor), through the concept of stage movement and

487 Ibid., p. 178.

488 See B. Schäffer, "Teatr instrumentalny," in idem, *Dźwięki i znaki. Wprowadzenie do kompozycji współczesnej*, op. cit., p. 96. See also B. Schäffer, *Mały informator muzyki XX wieku*, op. cit., p. 222.

489 B. Schäffer, *Mały informator muzyki XX wieku*, op. cit., p. 144.

490 Here it should be emphasised that for Bogusław Schaeffer, instrumental theatre is not a "new musical form". See B. Schäffer, "Z notatnika," op. cit., p. 40.

action (Schaeffer's theory[491] places the main emphasis here), and ends with lighting and other conditions typical of the theatre stage. In fact, this is not so much about a form of theatre (such a trope would certainly be unjustified), but about an audiovisual music[492] manifestation, in which visuality – a value usually marginalised in traditional music – is an equal part of the musical composition.

It is exactly visual effect, resulting to a substantial degree from **stage action** (meaning continually moving the sound source), that determines the specifics of instrumental theatre[493]; in the belief of theorists of the forms of Mauricio Kagel. For Bogusaw Schaeffer simultaneously mastering two elements – music and theatre, audio and visual – is one of the main difficulties which in this case stand before the composer. In this, he sees various other complications, and he indicates briefly (in his own way) as many as 20 reasons to avoid instrumental theatre for composers contemporary to him. Above all, he emphasises fluidity of genre and a lack of crystallised artistic conventions, a fear of verbal text, a general reluctance of visuality in music and – among other things also – fundamental problems with the form of the score[494].

The composition *TIS MW2* from 1963 maintains the convention of instrumental theatre (amongst other points the only work conducted by Schaeffer himself[495]) and was the first such musical offering in Poland. The title of the work creates a double abbreviation: the first part, "*TIS*", is derived from the term "musical theatre" ["**t**eatr **ins**trumentalny" in Polish] while the second, "*MW2*", means two times MW and defines the Young Performers of Contemporary Music[496] ["Młodzi Wykonawcy Muzyki Współczesnej" in Polish], which is a reference to a group of musicians led by eminent expert and conductor of new music, Andrzej Markowski. The full title of the work, *TIS MW2. Kompozycja sceniczna dla aktora, mima, tancerki i 5 muzyków*, reveals the intermedial

491 B. Schäffer, "Teatr instrumentalny," in idem, *Dźwięki i znaki. Wprowadzenie do kompozycji współczesnej*, op. cit., p. 96.

492 See J. Korska, "Ku nowoczesnej sztuce audiowizualnej, czyli teatralny «Scenariusz dla nieistniejącego ale możliwego aktora instrumentalnego» Bogusława Schaeffera," in *Zagadnienia Rodzajów Literackich*, 1/2 (1994): pp. 53–76; E. Synowiec, *Teatr instrumentalny Bogusława Schäffera*, op. cit., p. 86.

493 See M. Kagel, "Über das Instrumentale Theater," in *Neue Musik. Kunst- und Gesellschaftskritische Beiträge*, 3 (1961): pp. 3–4.

494 A list of complications related to instrumental theatre is presented by Bogusław Schaeffer in his conversation with Ewa Synowiec (*Teatr instrumentalny Bogusława Schäffera*, op. cit., p. 6).

495 See B. Schaeffer, "Uwagi o moim teatrze," in *Notatnik Teatralny*, 3 (1992): p. 195.

496 The idea of creating the ensemble emerged in February 1962 and the first concert of these musicians took place in the Cracow Florianka hall in the beginning of 1963. See B. Schaeffer, "MW2 na sucho," in *Ruch Muzyczny*, 9 (1977): pp. 3–4.

dimension of the project in the subtitle. The genological formula is very clear here because **stage composition** denotes a type of music realised in the theatre or, as Schaeffer would say, "an extreme manifestation of an autonomous treatment of music on the stage"[497]. No doubt it is because of this unusual convention that this new idea initially found rather infertile ground; the Cracow premiere on 25 April 1964 was received as a scandal; the presentation at the X Warsaw Autumn Festival two years later (1966) did not meet with the expected enthusiasm among the audience[498]. The domestic impasse in appreciation of the experimental compositions was only broken by realisations abroad, including the famous performance in Paris in 1966 that was directly related to the writing of Eugène Ionesco's Schaefferian *Three Dreams* ("TROIS RÊVES avec le même personnage. Trois rêves avec Schäffer"[499]).

TIS MW2 – a composition consisting of two contrasting parts (played in the dark and in the light), of duration, according to the information in the score, at about 29'30'' is performed by an actor, a mime artist, a ballerina, and musicians (soprano, flute or violin, alto saxophone or cello, piano A and piano B). Bogusław Schaeffer's eight-member cast, at first glance, resembles (on account of the similar convention) Mauricio Kagel's six performers in *Sur scène*, that is, mime, singer, and three instrumentalists. Stage considerations, by necessity, impose some similarities, although chasing far-reaching parallels could prove quite an unfortunate operation. In Kagel's composition, the verbal text remains a point of reference at all times; it is written by the composer and is reminiscent of a form, as is often the case anyway in Schaeffer's new theatre, of a lecture on contemporary music. The questions raised by the actor are carefully interpreted by all the performers: the mime does something different to the singer and still more differently than the successive instrumentalists; each functions in accordance with their predispositions and stage assumptions.

Meanwhile, the fragment of Karol Irzykowski's novel appearing in *TIS MW2* (namely the initial section of *Pałuba* [*The Hag*] – *Sny Marii Dunin* [*Dreams of Maria Dunin*]) operates on slightly different principles[500]. Schaeffer

497 B. Schaeffer, "Od Autora," in idem, *TIS MW2. Kompozycja sceniczna dla aktora, mima, tancerki i 5 muzyków. Partytura*, op. cit., no page numbers.

498 It is interesting to know that those events are echoed in Schaeffer's work – fragments of the play *Zorza* [*Dawn*] (1982) in the tone of typical autoirony, are a specific testimony to the reception of *TIS MW2*.

499 E. Ionesco, *Journal en miettes*, Paris: Mercure de France, 1967, p. 227 (*Trois rêves*, pp. 227–235).

500 *Nota bene* the selection of literary texts used in Schaeffer's compositions is very interesting, for example: in part II of *S'alto* one can find fragments of *Demons* by Dostoyevsky, which, being a verbal text, are performed by members of the orchestra.

himself precisely defined the role of the recontextualised literary text within the stage composition, "**The literary content should only concern the actor presenting the text**. The remaining performers should – without making any direct allusion to Irzykowski's text and without trying to make any interpretation of this text – transmit, however, in their performance certain ideas that the text implies"[501]. Therefore, it can easily be seen that in the concept of *TIS MW2*, the Schaefferian actor[502] – "instrumental actor" or "actor-creator" – is clearly privileged and most strongly exposed (the first voice in the score of the composition belongs to him).

According to Bogusław Schaeffer's directives establishing the independence of all of the performers (or rather, "instruments"), Karol Irzykowski's text should **only** concern the actor, while other co-performers – in contrast to the situation with Kagel – are deprived of the right to direct interpretation of it. The certain tension between the actor's proposals and the proposals of other artists is to be created under conditions that depend on the collision of two different orders. The relationship between what is real and what is imagined, ultimately, causes "ambiguity of the text and action"[503], in other words, a desired effect of indefinability. In fact, we are dealing with a realisation of the rules of decomposition (suggestions regarding the aleatorism of the material and the time and collage nature of the stage composition can be found in the commentary accompanying the score). Alternatively, it might be better to say that Schaefferian's logic of decomposition[504] also determines the shape of Schaeffer's theatre.

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501 B. Schaeffer, "Od Autora," in idem, *TIS MW2. Kompozycja sceniczna dla aktora, mima, tancerki i 5 muzyków. Partytura*, op. cit., no page numbers. Emphasis – A.H.

502 Much has been said about Schaeffer's (a)typical actor by, amongst others, J. Korska, "Ku nowoczesnej sztuce audiowizualnej, czyli teatralny «Scenariusz dla nieistniejącego ale możliwego aktora instrumentalnego» Bogusława Schaeffera," op. cit., pp. 55, 57–59, 72; T. Nyczek, "Gra w nie-grę," in idem, *Rozbite lustro (teksty przy teatrze)*, Warsaw: Czytelnik, 1991, pp. 127–130; J. Zając, *Dramaturgia Schaeffera*, op. cit. (particularly chapter II: "Teatr instrumentalny «versus» teatr Schaeffera. Aktor – medium instrumentalne," pp. 81–102, and chapter IV: "Kwestia jednej małej litery: «k» zamiast «u». Schaefferowski aktor," pp. 131–194).

503 B. Schaeffer, "Od Autora," in idem, *TIS MW2. Kompozycja sceniczna dla aktora, mima, tancerki i 5 muzyków. Partytura*, op. cit., no page numbers.

504 See B. Schaeffer, "Notatki o dekompozycji," op. cit., pp. 22–33.

III. Theatrical/Stage/Dramaturgical Scores (*Próby*)

Originally, however paradoxical the composer's voice sounds today, he experimented more in theatre than in music[505]. As is known, Schaeffer's works in the late 1970s witnessed a kind of dramatic breakthrough even though the composer's adventure with drama began many years earlier (his first play, entitled *Webern*[506], just like *Studies in Diagram* for piano, was written in 1955). The Łódź performance of the *Quartet for Four Actors* in 1979 was directed by Mikołaj Grabowski (on the occasion of the 90th anniversary of the Łódź Theatre and the 70th anniversary of the Stefan Jaracz Theatre) and is now considered Bogusław Schaeffer's debut as a playwright; though, in the later period, he is above all else occupied with, as accurately described by Jadwiga Hodor, "composing music for actors"[507] or stage works realised strictly according to the rules of music. Hence, confusion also stems from ordering the facts; the premiere of the *Quartet* (written in 1966), in fact, took place in Łódź on October 22nd, 1976. It is just enough that the work was treated – like the *Scenariusz dla nie istniejącego lecz możliwego aktora instrumentalnego* and the next, *Audiencje* [*Audiences*] – exclusively according to the principles of musical composition[508].

The great trouble Schaeffer caused the critics with his *Quartet* is evidenced by the variety of comments, starting with the earliest after the musical premiere: "A genre is at stake," Ewa Kofin wrote immediately, "it is so synthetic, that perhaps we should speak here of interart, or an interartistic play"[509]. The form of the *Quartet*, in which some scenes have precisely defined performing time, and the singing part – graphic notation, from the moment of being written provokes interpretation accenting particularly the intermedial nature of the undertaking.

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505 See "Spacer w gąszczu z przewodnikiem," op. cit., p. 9. See also also J. Zając, *Muzyka, teatr i filozofia Bogusława Schaeffera. Trzy rozmowy*, op. cit., p. 77.

506 The subject of music discussed in this play recurs later in numerous plays by Schaeffer, *inter alia* in *Scenariusz dla jednego aktora* [*Scenario for One Actor*] (1963), the successive *Audiencje I–V* [*Audiences I–V*] (1964) in which the form of a lecture on musicology appears, *Toast* [*Toast*] (1991) or *Ranek* [*Morning*] (1994).

507 J. Hodor, "Ewolucja języka dźwiękowego w kompozycjach Schaeffera," in *Bogusław Schaeffer: kompozytor i dramatopisarz*, op. cit., p. 33.

508 Nowadays, stressing the individuality of Schaeffer's works, such as *Scenario for a not Existing but Possible Instrumental Actor*, *Audiences I–V*, *The Quartet for Four Actors*, *Fragment* for two actors and cello, *Sins of Old Age*, *Teatrino fantastico* for one actor, violin and piano accompanied by multimedia and tape are defined as "metamusical". See K. Szwajgier, "«Metamuzyczne» utwory Bogusława Schaeffera," in *Krakowska szkoła kompozytorska 1888–1988. W 100-lecie Akademii Muzycznej w Krakowie*, ed. T. Malecka, Cracow: Wydawnictwo Akademii Muzycznej, 1992, p. 184.

509 E. Kofin, "Sygnał «intersztuki»," in *Odra*, 4 (1977): p. 107.

The consequences of this perspective appear to be momentous: "Maybe even the theatrical score postulate materialised thanks to this play ..."[510] suggests Joanna Zając. She does not hesitate to draw the conclusion (even though the notion of theatrical score seems to be much suspected in theatrology), "The *Quartet* may be considered a kind of stage score"[511]. In this regard, Marta Karasińska's intuitions and convictions are even more explicit, as she maintains that the *Quartet* is a "**text-score**"[512] and that Schaeffer's stage text can be understood, in general, as "a specific form of musical score"[513].

Taking into account the wider context of problem Schaefferian scores, it is easy to see significant opposition: one relatively precise musicological term – score / "graphic score" – clashes with a series of terminological options put forward by theatrologists and and literary critics, such as "text-score", "theatrical score" "stage score" or "dramaturgical score"[514]. If in new music the score takes the form of a graphic record, frequently with verbal commentary[515] added (very important in Bogusław Schaeffer's belief), then in Schaefferian new theatre two very different issues are conventionally bound with the score. On the one hand, we have attempts to define a **collage verbal record** (play texts) in this way, and on the other hand – **graphic sketches**[516], that is, sketches of scenes typical of the playwright, attached to theatrical texts as an integral element[517]. In the case of stage plays, as can be seen, the interpreters are thinking about either a traditional "script" considered in the context of the theatre as a synonym for score[518] or a

510 J. Zając, "Schaeffer multimedialny," op. cit., p. 39.

511 J. Zając, "Teatr w kwadracie. «Kwartet dla czterech aktorów»," in eadem, *Dramaturgia Schaeffera*, op. cit., p. 122. See also M. Sugiera, J. Zając, "Tytułem wstępu," in *Bogusław Schaeffer: kompozytor i dramatopisarz*, op. cit., p. 8.

512 M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, op. cit., p. 39. It is worth mentioning that this term can bear a different meaning. It is used, for example, by Florence Rigal (*texte-partition*) in the context of Michel Butor's compositions. See F. Rigal, *Butor: la pensée-musique. Précédé d'une lettre de Michel Butor*, Paris: L'Harmattan, 2004, p. 29.

513 M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, op. cit., p. 47.

514 Jan Peszek's suggestion, see "Nieobojętność aktora," Teresa Błajet-Wilniewczyc talks to Jan Peszek, in *Notatnik Teatralny*, 3 (1992): p. 207.

515 See B. Schaeffer, "Partytura współczesna," in idem, *Mały informator muzyki XX wieku*, op. cit., p. 187.

516 These sketches are perceived by Marta Karasińska as a form of "musical notation" (M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, op. cit., p. 27).

517 See for example Bogusław Schaeffer's situational sketches enclosed to *Próby* (B. Schaeffer, *Utwory sceniczne*, Vol. 1, op. cit., p. 218).

518 These two terms – "script" and "score" – are interchangeably used by, among others, Joanna Korska, "Ku nowoczesnej sztuce audiowizualnej, czyli teatralny «Scenariusz dla nieistniejącego ale możliwego aktora instrumentalnego» Bogusława Schaeffera," op. cit., pp. 54 ff.

graphic sketch (commonly called a "working draft" by Schaeffer) that is seen through the prism of analogy with the form of scores of new music. Regardless of the subtleties of this angle on interpretative intentions and efforts, it should be borne in mind that the analogy considered here has not gained recognition or acceptance from the composer: "The term score," as Bogusław Schaeffer explicitly settles the matter, "appealed very much to painters, such as Kantor. Fashionable terms have in common, that they are worthless and do not correspond to anything. There are no theatrical scores, so there is no point in talking about them"[519] ...

The nuances associated with the issue of "scores" and music in Schaeffer's theatre can be seen particularly well in plays such as *Próby* (on account of music conditioning) or *Kaczo* (on account of the use of musical collage technique)[520]. Maintained in the convention of "theatre within theatre", or more precisely, "theatre within theatre within theatre", *Próby* (1989–1990) reveals the fundamental principles of Schaeffer's action and the desired **decomposition effect**[521] and the (**apparent**) **incoherence and fragmentation**. The programmed (in)coherence of Bogusław Schaeffer's works for the stage, or even – according to Joanna Korska's definition – "compositional aleatorism"[522] (assuming aleatorism of interpretation in a different sense to that for the literary critic Michael Riffaterre) is naturally the result of deliberate artistic action. An extreme variant of the stage aleatorism – comparable with the musical variant *Free Form I*, *Open Music* – is given by one of the scenes from *Quartet*, more exactly the purely musically conceived and realised scene 10, "labyrinth", which has the significant comment that "each performer reads from a free place"[523].

The author's personal rules of decomposition for *Próby* are clearly stated in the introduction to the play, from which we learn, firstly, that "only 3/4 of the text constitutes the play, the rest the author added, trying his own PRÓBY, naturally at the desk, not on stage. He took advantage of the privilege of authorship and

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519 "Nie mam elitarnych intencji," Monika Kuc talks to Bogusław Schaeffer, in *Rzeczpospolita*, 277 (2004): p. 10.

520 The first of them is a specific and unusual occurrence because normally Schaeffer's plays were not printed before the performance. The text of *Próby* was published in *Notatnik Teatralny*, 3 (1992): pp. 161–192) before the Polish preview in the STU Theatre in 1992. However, it has to be noted that the world premiere of *Próby* took place a year earlier in Tallinn, in 1991, with the text translated by Hendrik Lindepuu.

521 Schaeffer's poetics, according to Joanna Zając, is entirely dependent on "Decomposition, Deformation, Destruction" (J. Zając, "Schaeffer multimedialny," op. cit., p. 42).

522 J. Korska, "Ku nowoczesnej sztuce audiowizualnej, czyli teatralny «Scenariusz dla nieistniejącego ale możliwego aktora instrumentalnego» Bogusława Schaeffera," op. cit., pp. 73–74.

523 B. Schaeffer, *Kwartet dla czterech aktorów*, typescript no. 8583A, Cracow: Archiwum Artystyczne i Biblioteka Teatru im. Juliusza Słowackiego, p. 13.

decomposed the whole several times, in order to create the atmosphere of rehearsal, a unique atmosphere, unusual, extraordinary exactly in its very functional ordinary atmosphere of confusion and uncertainty, which is so incredibly human"[524]; secondly, that "the author intentionally blurs the text so that the viewers do not know for sure what is text of the play, what is metatext and what is a result of departing from the root text of the play"[525]. In other words, the text (that is the "root text of the play") actually remains with Bogusław Schaeffer in a permanent state of being metatext and creates a form of palimpsest; it appears as a constantly recognised, but impossible to untangle, **(meta)text**. Writing about the stage consequences of a similar situation in *Quartet for Four Actors*, Tadeusz Nyczek wrote that it "constantly escapes from the game of a non-game, from «theatre» in «life» and back again"[526], which makes it possible to achieve a certain rhythm in the performance. Well, the composition of *Próby* was based completely on blurring the boundaries between the real world and the stage world. This was best shown by the director opening scene 5 when the first four scenes that have just been presented are commented on and assessed *ad hoc* by the audience:

> REŻYSER W porządku. Popisywaliście się pięknie, a teraz – do roboty! Sama sztuka jeszcze się nie zaczęła. (*do publiczności*) Oglądaliście państwo cztery sceny teatralne, jako reprezentujący tu autora reżyser mógłbym te cztery sceny kontynuować bez wyjątku, ale Beethoven powiedział kiedyś, że każdą ze swoich symfonii mógłby napisać lepiej.[527]

> DIRECTOR Right. You've presented yourselves beautifully, and now – to work! The play itself hasn't started yet. (*To the audience*) Ladies and gentlemen, you have watched four theatrical scenes, as director, representing the author I could continue those four scenes without exception, but Beethoven once said that he could have written each of his symphonies better.

This is also the case with a comment in scene 16, when Actress A criticises the contemporary theatre apparently due fact that she had the currently shown play in mind, *Próby*:

> Teatr nie ma przyszłości. W teatrach gra się jakieś nieprawdopodobne rzeczy. Znam sztukę, która polega na tym, że biedni, sfrustrowani aktorzy opowiadają publiczności o teatrze. Jakaś głupia aktorka twierdzi, że teatry są przepełnione, inna znów, że do teatru nikt nie chodzi [...][528].

> The theatre has no future. In theatres some incredible things are played. I know a play which is about poor, frustrated actors telling the audience about the theatre. Some

524 B. Schaeffer, *Próby*, in idem, *Utwory sceniczne*, Vol. 1, op. cit., p. 140.
525 Ibid., p. 139.
526 T. Nyczek, "Gra w nie-grę," in idem, *Rozbite lustro (teksty przy teatrze)*, op. cit., p. 130.
527 B. Schaeffer, *Próby*, in idem, *Utwory sceniczne*, Vol. 1, op. cit., p. 157.
528 Ibid., p. 205.

stupid actress says that the theatres are full, another, again, that no one goes to the theatre [...].

Moreover, the cast itself eloquently emphasises that there is a breaking of stage conventions and dual identity; there is the "stage" (professional) identity and also the "private" identity. Each identity falls to each actor to play two roles according to the scheme: Actress, Mrs (e.g. Actress A – AA – Mrs M) and Actor, Mr (for example, Actor A – Professor A – Mr. A). The reality of an endless dialogue between the six actors, who appear in 12 roles, and the Director provokes a state of limbo that is a kind of multiple-eventness (hence the use of the present tense and maintaining a situation of ambiguity and indeterminacy); Schaeffer suggests that this is a reality of "forgetting oneself in chatter"[529]. Continuously exposing a position of the stage disillusion, the plan leads the viewer to a "specific «theatre in rehearsals»"[530] or metatheatre[531], which is based substantially on the relationality of elements: in the frame of the characteristic verbal repetitions in different places of the play (e.g., the phrase "I am just coming from my friends: their youngest child is simply phenomenal"[532] opens both the play and the last scene – 19), or the selection of characters contrasting with each other (a consequence of this is replication, repetition, imitation), or the construction of the situation and the subsequent scenes[533]. In fact, **relationality** should be regarded as the foundation of Schaeffer's poetics (poetry founded on a dialectics / dialogism), the source of which the playwright explains enigmatically, referring directly to musical models.

We can clarify the above consideration in light of the author's commentary to the play in which the context of musical forms is invoked, namely, variations, fugues and suites, "**PRÓBY** is a theatrical farce built entirely on musical principles. In the past music created a whole suite of excellent forms, such as variations,

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529 This comment, in a broader view, refers also to Bogusław Schaeffer's rhythm of working, "But right away after the play *Actor* [...] I wrote *Próby*, which I intentionally put on the level of an ordinary, practical talk, to fully render the atmosphere of everyday life and forgetting oneself in chatter" ("Dramaturgia inna," op. cit., p. 205).

530 J. Zając, "Bogusław Schaeffer – kompozytor w teatrze," in *Dźwięk, słowo, obraz, myśl. Rozmowy artystów, teoretyków i krytyków sztuki w Muzeum im. A. i J. Iwaszkiewiczów w Stawisku*, ed. A. Matracka-Kościelny, Podkowa Leśna: Muzeum im. A. i J. Iwaszkiewiczów w Stawisku, Stowarzyszenie Ogród Sztuk i Nauk, Związek Kompozytorów Polskich, 2001, p. 38.

531 See *inter alia*: M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, op. cit., *passim*; E. Wąchocka, "Metateatralne gry Schaeffera," in eadem, *Autor i dramat*, Katowice: Wydawnictwo Uniwersytetu Śląskiego, 1999, pp. 107–132.

532 B. Schaeffer, *Próby*, in idem, *Utwory sceniczne*, Vol. 1, op. cit., pp. 141, 214.

533 The author's intentions are clearly reflected in realisations of *Próby* directed by Piotr Szczerski, among others staged in the Stefan Żeromski Theatre in Kielce (*Próby. Teatr na żywo*; premiere on 9th November 1996).

fugues and suites. The author, who did not cease to be a composer, refers to these forms, **juxtaposing** – as is done in music – elements that are separate, abstract, but allowing integration into a new organic whole"[534]. In my opinion, Bogusław Schaeffer – despite such clear suggestions contained in the spheres of paratextuality – is far from saying that *Próby* is the theatrical equivalent of musical fugue or sonata form[535]. Rather, he is noting the sources of the techniques of writing in his theatre work and the final stage result of linguistic bricolage: "fugue" here means colliding – acting roles and voices (their opposition, "flight"), suite – a succession of linguistic structures according to the logic of musical contrast, variations in turn – the return and reworking of earlier verbal parts based on the principle of variation (the final scene, 19, is especially interesting in this respect). In other words, the "*quasi-musical* formal structure"[536] is linked, amongst others, by Krzysztof Szwajgier with the musicality of Schaeffer's works for the stage. The effects of repetition and processing fragments of *Próby* (which consequently leads to an interesting problem of autotextuality) is revealed, above all else, in the details of the text-creating mechanism consistent with the rules of musical composition. Therefore, if we see elements of postmodern thinking in *Próby*, they are a result of Bogusław Schaeffer's way of understanding music and theatre (and more broadly, with the perception of everyday reality and the world). It should be noted that this is not so much a play written by a follower of – to paraphrase Paul de Man's well-known formula – "universal theatre of the impossibility of the theatre" as by a composer in the theatre.

IV. Consequences

Schaeffer, with characteristic ease, questions and challenges the existing order of things. He abolishes the boundaries between the so-called autonomous fields of art and the historically sanctioned boundaries between theatre and music. In other words, he performed a kind of annexation of theatre from the perspective of music (this fact can, in a sense, be considered as a renewal of John Cage's

534 In the original, "P R Ó B Y są farsą teatralną, w całości zbudowaną na prawach muzyki. Muzyka wytworzyła w przeszłości szereg znakomitych form, takich jak wariacje, fuga czy suita. Do tych form nawiązuje autor, który i w dramaturgii nie przestał być kompozytorem, z e s t a w i a j ą c y m – jak to się dzieje w muzyce – z elementów oderwanych, abstrakcyjnych, ale dających się zespolić w nową organiczną całość" (B. Schaeffer, *Próby*, in idem, *Utwory sceniczne*, Vol. 1, op. cit., p. 139).

535 Marta Karasińska looks at *Próby* in exactly this way: according to purely musicological criteria, *Bogusława Schaeffera filozofia nowego teatru*, op. cit., p. 32.

536 K. Szwajgier, "«Metamuzyczne» utwory Bogusława Schaeffera," op. cit., p. 183.

early gesture). In the case of Bogusław Schaeffer, the process of "neutralisation" already has a wider range; therefore, in essence, this is about breaking all barriers and introducing artistic solutions that, at first glance, appear impossible to realise in regards to experimentalism *par excellence*. This ostentatious experimentalism is a feature of individuality that strongly distinguishes (defines, and at the same time also determines) Schaefferian imagination and creativity. The effects of this interpretation are not difficult to predict – looking for any clues to explain the new forms and formulae that bring "a work in motion"[537], interpreters immediately can have the idea of "interart"[538], "audiovisual arts"[539], intertextuality[540], intermediality, multidimensionalism[541], musicality, and metamusicality[542].

In relation to the question of understanding Schaeffer it is necessary to formulate a fundamental conclusion that the most typical situation of interpretation around Schaefferian proposals defines the **polarised tropes of reception**. Particularly, in such cases we can very well recognise problems such as intertextuality or the theatrical values of stage texts, methods of evaluation, and further situate the original creative works in relation to the twentieth-century avant-garde, or also determine its actual relationship with postmodernism. Let's take, for illustration, a few examples.

Now, the question of intertextuality in Bogusław Schaeffer's stage compositions, which should perhaps be regarded as an essential element of the artistic discourse, is marginalised in certain research discussions or even eliminated from the field of reflection (probably the result of an overly simplistic understanding of the principles of composition "from point zero")[543]. However, it is enough to remind ourselves (without returning to the question of the author's decomposition

537 J. Korska, "Ku nowoczesnej sztuce audiowizualnej, czyli teatralny «Scenariusz dla nieistniejącego ale możliwego aktora instrumentalnego» Bogusława Schaeffera," op. cit., p. 59.

538 E. Kofin, "Sygnał «intersztuki»," op. cit., p. 107.

539 J. Korska, "Ku nowoczesnej sztuce audiowizualnej, czyli teatralny «Scenariusz dla nieistniejącego ale możliwego aktora instrumentalnego» Bogusława Schaeffera," op. cit.

540 Marta Karasińska's book mentioned here (*Bogusława Schaeffera filozofia nowego teatru*, op. cit.) holds various types and scopes of intertextual connotations: starting with Bogusław Schaeffer's "common places in compositions", the so-called "quotes", repetitions and comebacks of the same characters (p. 84) and "autointertextuality" (p. 145), through the "double-coding" of notation (p. 131), to the "intertextuality" understood generally as a feature of Schaeffer-dramatist's aesthetics (p. 216).

541 J. Zając, "Multidymensjonalność w czasach niepewności," in *Bogusław Schaeffer: kompozytor i dramatopisarz*, op. cit., pp. 11–26.

542 K. Szwajgier, "«Metamuzyczne» utwory Bogusława Schaeffera," op. cit., p. 184.

543 M. Sugiera, "Próbowanie teatru jako strategia montażu," in *Bogusław Schaeffer: kompozytor i dramatopisarz*, op. cit., p. 130.

of the text of *Próby*) that in the *Quartet for Four Actors* fragments from Eugène Ionesco's *Journal en miettes – Trois rêves* – records that were created after the Paris performance of Schaeffer's *TIS MW2* – that *Scenariusz dla nie istniejącego lecz możliwego aktora instrumentalnego* contains characteristic autocitations: namely, the whole part of a different type of discourse. This is because passages from the article "Socjologia muzyki współczesnej" ["Sociology of Contemporary Music"] (also included in a book entitled *Muzyka XX wieku. Twórcy i problemy* [*Twentieth Century Music: Creators and Problems*])[544] are used in the play. In the eyes of the author, Schaefferian stage text should be seen, above all, through the prism of features of theatricality ("I consider success as the quality of the text, in its theatricality [...]"[545]). For others, it turns out to be almost a model form of a-theatricality. The most eloquent testimony to that would be the impressions of the Schaefferian actor Jan Peszek. The actor says, after the first reading of *Scenariusz*, "to me, this text seemed […] completely a-theatrical, impossible to realise"[546]. The specific interpretation of the situation and polarised tropes of reception finally show attempts at axiology. The third number of *Notatnik Teatralny* in 1992 best illustrates the scale of the controversy surrounding Schaeffer. To be sure, Joanna Zając's clearly expressed thesis dominates here, according to which Schaeffer is the "creator of intellectual theatre"[547] and one of the most original contemporary artists, but it's hard not to notice at the same time – considering the voices of other critics – significant differences between formulated opinions.

To sum up, today's interpreter of Schaeffer is found both in the trap of the dialectics of creativity (which is why, among other reasons, the question of musicality of theatre or theatricality of music is often raised) and in the trap of the dialectics of reception. This means that one cannot find any fixed rules in Schaeffer's activity. Nor can one find crystallised variants of the reception of the intermedial hybrid. We may perhaps only just settle for the cautious conclusion that Schaeffer is governed by "chance" (understood like with John Cage, first and foremost, as a basic principle of creating and a kind of order of reality). As a direct consequence, the reception of Schaeffer has extreme contradictions and numerous controversies. As a result, it would be safest to speak about him while maintaining the limitations inherent in different fields of research. Therefore,

544 See B. Schaeffer: "Socjologia muzyki współczesnej," in *Forum Musicum*, 11 (1971): pp. 18–41; *Muzyka XX wieku. Twórcy i problemy*, Cracow: Wydawnictwo Literackie, 1975 (chapter "Uwagi o socjologii nowej muzyki," pp. 371–391).

545 B. Schaeffer, "Uwagi o moim teatrze," op. cit., p. 194.

546 "Nieobojętność aktora," op. cit., p. 209.

547 "Dramaturgia inna," op. cit., p. 205. Schaeffer himself comments on the question in a discussion with Joanna Zając, *Muzyka, teatr i filozofia Bogusława Schaeffera. Trzy rozmowy*, op. cit., pp. 98 ff.

one should speak about Schaeffer-the-composer (in the light of his new music and theory of composition, presented, amongst others, in the fundamental work *Nowa muzyka. Problemy współczesnej techniki kompozytorskiej* [*New Music. Problems of Contemporary Composing Techniques*], Cracow: PWM, 1958) or about Schaeffer-the-playwright (from the perspective of the tradition of new theatre). However, the main problem of Bogusław Schaeffer's creative work that is of particular interest to us is the question of **Schaefferian scores** as a text of culture. This problem is revealed only when one attempts an overall musical-theatrical assessment; that is, to say, in another language, interpretation as the "dual coding"[548] of the record or interpretation. This would be within the context of Charles Jencks' definition of "double coding"[549] (characteristic otherwise for all collage formulae). It should be clearly emphasised that in the case of this sort of creativity, two different artistic fields cross over from the beginning in an amazing way. They require a multidisciplinary overview of music and theatre. Moreover, this relationship is superbly captured by the effect of inscriptions in two different materials, namely, verbal material, such as the initials B. SCH and the sound material in the motive with the initial B-Es-C-H.

548 M. Karasińska, *Bogusława Schaeffera filozofia nowego teatru*, op. cit., p. 131.

549 Ch. Jencks, *The Language of Post-Modern Architecture*, London: Academy Editions, 1977. See R. Nycz, *Tekstowy świat. Poststrukturalizm a wiedza o literaturze*, Warsaw: Wydawnictwo IBL, 1993, p. 124. See also R. Nycz, "Poetyka intertekstualna: tradycje i perspektywy," in *Kulturowa teoria literatury. Główne pojęcia i problemy*, eds. M. P. Markowski, R. Nycz, Cracow: Universitas, 2006, p. 171.

Part Three
The Limits of Interpretation: Implied Score

The Effect (Defect) of Translation of Chopin
(Kornel Ujejski's *Zakochana*)

K. Ujejski: "I do not like translations
– the best are not enough to describe the original"[550]

I. Introductory Remarks

Attempts to represent a piece of music in a literary text (of the type such as Kornel Ujejski's *Tłumaczenia Szopena* [*Translations of Chopin*], other "romantic paraphrases"[551] and a number of earlier and later literary experiments) and similarly trying to obtain proper music effects in language material today lead to a series of new literary questions about the actual relationships between literature and music. If we consider Steven Paul Scher's proposed question of "music in literature"[552] in a broad problem context, then it turns out that we continually face questions in the situation of analysing rhetorically argued **musical / sound poetics** (starting from the earliest conception of melic poetry through to contemporary concepts of sound poetry). In this way, the same fundamental problem returns, namely, the type of links and research possibilities. The main methodological-interpretative complications related to the issue of "music in literature" are perhaps the most obvious within recent studies of literature. They acquire special interpretation in the works of a comparatist orientation.

On the one hand, it is well known that, without defining many specific artistic activities – be this in the categories of "illustration of music"[553], "poetic

550 In the letter to Wanda Młodnicka (from 31th May 1885). See: *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, collected and edited, with introduction by Z. Sudolski, Warsaw: Ancher, 1992, p. 62.

551 Ch. Corre, "La description de la musique," in *Littérature et musique dans la France contemporaine*, eds. J.-L. Backès, C. Coste, D. Pistone, Strasbourg: Presses Universitaires de Strasbourg, 2001, p. 31.

552 See S. P. Scher, "Literature and Music," in *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982, p. 237.

553 K. Wróblewski, *Kornel Ujejski (1823–1893)*, Lviv: Nakładem Towarzystwa Wydawniczego, 1902, p. 170.

travesty"[554], or "interpretation"/"translation"[555], or "a kind of «translation»"[556], or "intersemiotic translation"[557]), as it happens in the margins alone of Ujejski's *Translations of Chopin* – in their context, there must immediately be an elementary conclusion about the inadequacy of the poetic notation in relation to the musical notation. However, on the other hand, despite the negative variant of the study (deciding in general about the character of the comparatist solution[558]), and the existence of commonly differing opinions from literary critics, it should be clearly stated that some of the literary works demand exactly this kind of reflection. The music interpretive trope – one among many possible tropes that reveal the intertextual dimension of contemporary culture – in a situation of hybrid text often reveals "traces" of music (in the genological, compositional, semantic planes etc.) relevant to their interpretation.

In the case of reading Kornel Ujejski's *Translations of Chopin*, intertextual tropes of study may lead to very different directions: in agreement, for example, with the most widely accepted formula for literary studies. That is, intertextual tropes explain the function and sense of Chopin's compositions in Ujejski's text (this issue would be defined in literary theory of the twentieth century as inspiration, influence, analogy, transposition, etc.) and, according to the quite unusual assumptions found in the framework of the interpretations accenting the aleatory intertextuality[559], suspend the actual hierarchy of relationships and order

554 W. Studencki, *Kornel Ujejski w świetle listów, przemówień i pamiętników*, Wrocław – Warsaw: PWN, 1984, p. 44. See also J. Skarbowski, "«Taka rozmowa była o Chopinie»," in idem, *Literatura – muzyka. Zbliżenia i dialogi*, Warsaw: Czytelnik, 1981, p. 31.

555 See *inter alia* W. Wirpsza, "Poezja a muzyka," in *Ruchome granice*. *Szkice i studia*, ed. M. Grześczak, Gdynia: Wydawnictwo Morskie, 1968, p.183; Z. Sudolski, "La poésie romantique polonaise et la musique de Chopin," in *Revue de Musicologie*, 2 (1989): p. 180; J. Kolbuszewski, "O romantycznym stylu słuchania muzyki," in *Litteraria*, 28 (1997): p. 140; A. Bagłajewski, "Ut musica poesis – o «Tłumaczeniach Szopena» i «Tłumaczeniach Beethovena»," in idem, *Ostatni romantyk. Twórczość liryczna Kornela Ujejskiego*, Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1999, pp. 334 ff.; E. Biłas-Pleszak, *Język a muzyka. Lingwistyczne aspekty związków intersemiotycznych*, Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2005, p. 29.

556 H. Dubowik, "Literatura – muzyka – plastyka (analogie i kontrasty)," in *Szkice z historii i teorii literatury*, ed. J. Konieczny, Poznan: PWN, 1971, p. 16.

557 A. Barańczak, "Poetycka «muzykologia»," in *Teksty*, 3 (1972): p. 116.

558 See for example J.-L. Cupers, *Euterpe et Harpocrate ou le défi littéraire de la musique: Aspects méthodologiques de l'approche musico-littéraire*, Brussels: Publications des Facultés Universitaires Saint-Louis, 1988, pp. 33 ff.

559 The distinction between aleatory and obligatory intertextuality is introduced by Michael Riffaterre in the article "La trace de l'intertexte" (*La Pensée*, 215 (1980): pp. 4–18; see also M. Riffaterre, "L'intertexte inconnu," in *Littérature*, 41 (1981): pp. 4–7). Aleatory intertextuality is a result of a hypothetical succession of facts, thus being a "secondary

references corresponding to reality. I am not interested in the possibility of the second relationship provoking, so to speak, a merely hypothetical interpretation in which everything is focused – under the law of aleatory intertextuality – around the same literary scholar. The sense of aleatoric activity may, however, bring tangible benefits, for example, when searching for answers to the paradoxical question: why would Chopin never be able to write the *Mazurka in A minor*, Op. 7 No. 2 (1830)[560] using his literary counterpart, the majority of Kornel Ujejski's publications entitled *Zakochana* [*In Love*] (1858)[561]?

In these circumstances, I think, the most important issue today seems not as much about reading Chopin's compositions through Ujejski (as this results in many interpretative misunderstandings) as intertextual reading of Ujejski through Chopin. In turn, this determines the true meaning of the **literary scores** – *Mazurka in A minor* from Op. 7 – for the poetic whole. The need for the proposed reading of the text and analysis from an interdisciplinary position occurs in this case for several reasons; of course this is about both Ujejski's idea (conditioned by aesthetic and biographical factors) as well as the rules of poetic activity (compositional-genological factors). But this is also about resolution of a certain problem connected to the composition of the poetic work, as it is still amplified in various editions – after nearly 150 years since its first publication – in an incorrect version ... (the best example of this is the edition in the series in the National Library[562]).

Keeping the previously indicated complications in mind, I'll try to take a closer look, firstly, at the specifics of the intertextual relations, linking the selected poetic work by Ujejski and the musical composition of an instrumental character, secondly – just as important – at the circumstances surrounding the creation of the work and palimpsestial mechanism of creation. The issue of intertextual entanglement here concerns the fact, not so much of general reference to musical

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intertextuality", virtual and induced by the interpreter. This is how Jan Kott, for example, interprets *King Lear* in the light of theatre of the absurd (J. Kott, "«Król Lear», czyli Końcówka," in idem, *Szekspir współczesny*, Warsaw: PIW, 1965, pp. 178 ff.), or Roland Barthes, who interprets Stendhal through Proust (see R. Barthes, *Le plaisir du texte*, Paris: Éditions du Seuil, 1973, pp. 58–59).

560 Composed in Vienna in 1830 (its first version appeared in Emilia Elsner's album), first published by Karl Friedrich Kistner's publishing house in Leipzig (1832; *Mazurkas* Op. 6 and 7), later, in 1833, by the Parisian publisher Maurice Schlésinger, as well as the London publisher Christian Rudolf Wessel (it is worth mentioning that *Mazurkas* Op. 6 and 7 received from Wessel himself the rather peculiar title of *Souvenirs de Varsovie*).

561 First published in *Dziennik Literacki* (Lviv) 1858, no. 3 (7th January), p. 20.

562 See K. Ujejski, *Zakochana (Dzieło 7. Mazurek 2)*, in idem, *Wybór poezji i prozy*, ed. K. Poklewska, BN I/37, Wrocław – Warsaw – Cracow: Zakład Narodowy im. Ossolińskich, 1992, pp. 102–104.

form[563] (even though the connotations associated with the mazurka are quite appropriate on account of the rhythmical expression), as the palimpsestial poetic notation, consciously rooted in a particular piece of music. Thus, on this occasion, a type of intertextual situation unusual in the culture of the twentieth century, but well-known and commonly seen in Romanticism, immediately comes to mind, namely, the so-called **vocal transcriptions**, that is the secondary adding of verbal text to purely instrumental compositions.

Attempts at such transcription, leading eventually to the transformation of instrumental works into vocal-instrumental works, were made many times in the nineteenth century. During this period, the nature and expansiveness of such practice was influenced primarily by social and pragmatic considerations – verbal texts to music arose with a view to their performance in salons, as well as with a view to a wider audience and revenue-generating public concerts. This is exactly how it appeared in the case of vocal transcriptions of compositions by Fryderyk Chopin[564]; we only need recall that Pauline Viardot-García sang the mazurka in the presence of the composer in Covent Garden[565] in 1848. Later, after the pianist's death she published a collection of six mazurkas in Paris and Leipzig with words by Louis Pomey (*Six Mazurkas de F. Chopin arrangées pour la voix par Mme Pauline Viardot*, Paris 1866)[566]. In 1866, between the release of the first edition of *Translations of Chopin* in Leipzig, Gebethner and Wolff in Warsaw brought out a Polish translation by Jan Chęciński of the same set of mazurkas.

The musical idea of Ujejski's cycle, however indirectly referring to the trend which existed in the era, situates it on the margins of such activity. Poetic translations or – according to editorial explanations published in *Dziennik Literacki* – "sound translations"[567] have little to do with the salon or public attempts to modify and

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563 Within structuralist poetics this problem is seen as a form of stylisation. See A. Kulawik, "Stylizacja na formę muzyczną," in idem, *Poetyka. Wstęp do teorii dzieła literackiego*, Cracow: Wydawnictwo ANTYKWA, 1997, pp. 142–143.

564 Issues related with vocal transcriptions of Chopin's compositions and the romantic "manner of **transcribing**" are presented by Mieczysław Tomaszewski in his book *Chopin. Człowiek, dzieło, rezonans*, Poznan: Podsiedlik – Raniowski i Spółka, 1998, pp. 478 ff. [English edition *Chopin. The Man, His Work and Its Resonance*, Poznan, 1998]. See also M. Tomaszewski, "Wstęp: Chopin w oczach naśladowców, następców i kontynuatorów," in *Kompozytorzy polscy o Fryderyku Chopinie. Antologia*, edited and introduction by M. Tomaszewski, Cracow: PWM, 1959, pp. 36–37.

565 Chopin's comment on those events can be found in his letter written in London (dated 15th May 1848) to Wojciech Grzymała. See *Korespondencja Fryderyka Chopina*, Vol. 2, ed. B. E. Sydow, Warsaw: PIW, 1955, p. 245.

566 See. C. Shuster, "Six Mazurkas de Frédéric Chopin, transcrites pour chant et piano par Pauline Viardot," in *Revue de Musicologie*, 2 (1989): pp. 265–283.

567 K. Ujejski, *Poemata Szopena*, in *Dziennik Literacki* (Lviv), 3 (7th January) (1858): p. 20.

deform instrumental compositions and are not actually intended to be musically performed[568]. As a kind of commentary to music, *Translations of Chopin* forms a poetic genological experiment that is properly characterised, although in the most general way, by Mieczysław Tomaszewski's periphrastic formula: "**«translation» of music in poetry**"[569]. Another point here is that it is not possible to settle on an interpretation if we only take into account perhaps the most important issue, namely, that some of Ujejski's comments to Chopin's music appear to be the result of deep, personal experiences of the poet and are a wonderful opportunity to establish an intimate dialogue.

II. Kornel Ujejski and Music

Even cursory observation of the *Translations of Chopin* reveals the importance of the music context in general (in terms of the type of aesthetics and the artistic conventions of the era), as well as certain aspects of the biography of the "last romantic" associated with a particular interpretation of Chopin's music. There is a good testament to Kornel Ujejski's musical fascinations. A good testament to Kornel Ujejski's musical fascinations, fascinations, which on one hand are complementary, typical of the whole of contemporary biographical formation, on the other – the romantic image of the artist, are numerous comments scattered throughout the poet's correspondence, especially in those retrospective looks in the letters of the 1880s addressed to Wanda Młodnicka. In the light of these letters, the author's musical passions can be placed in chronological order without any trouble: first Ujejski treats Fryderyk Chopin with special attention, of which *Translations of Chopin* written in the years 1857–1860 is an **indirect** result, later however, Ludwig van Beethoven (*Tłumaczenia Beethovena* [*Translations of Beethoven*] from 1887–1888 are a result of this) becomes the focus of his attention. Interests or tastes in music of this type reflect well the reality of the era, just like the characteristic musical staffage accompanying them in everyday life. It is well known, for example, that among the items of the estate in Pavlov – as evidenced by the humorous hoax-letter allegedly written by the poet's butler (but in fact, by Ujejski himself)[570] – apart from

568 See K. Wróblewski, *Kornel Ujejski (1823–1893)*, op. cit., p. 170. Krystyna Poklewska aptly points out: "Ujejski's texts are not lyrics for Chopin's music, although sometimes they are exactly parallel [...]". K. Poklewska, "Wstęp," in K. Ujejski, *Wybór poezji i prozy*, op. cit., p. XC.

569 M. Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, op. cit., p. 657.

570 The unusual letter to Wanda Młodnicka, in which brilliant language stylisation appears, was written on 9th February 1886. See *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p. 155.

the main musical "attributes" such as the piano, paintings of composers were also to be found: Liszt, Schumann, Beethoven and Chopin (a replica of the famous Bovy medallion from 1837).

With many literary scholars interested in Kornel Ujejski, knowledge of these facts gives rise to a variety of interpretation temptations, leading even in extreme cases, to try to talk about the poet as "good for the pianist"[571]. Today, such opinions seem clearly dubious, of course, no more so than far-reaching assumptions in connection with the creation of Ujejski's musical compositions. In reality, despite existing information about composing a few pieces of music[572], only one work is known – *Barkarola*[573] [*Barcarolle*] – to be quite eloquently endorsed with self-commentary in his letters. Well, on December 31, 1885 Ujejski turned to Wanda Młodnicka with a special request, "I also send you my music to three strophes [of the *Barcarolle*] which had previously appeared in my memory. I have no ideas about writing notes, but I have written them down. Give the music, yourself, or with someone's help, spelling and style, transpose it to your voice – and from time to time sing it when darkness falls"[574]; and soon after, on January 25, 1886 (in a letter started on January 19) he writes, "I send you music to the *Barcarolle*. I accomplished this through ardour. Taking different notes for help I struggled to write down my melody. This was the first time in my life that this happened. Sweat was pouring off me"[575]. However we judge Ujejski's cited comments, we cannot dispute the fact that the problem of music occupies an important place in the poet's work (for a couple of different reasons) and that it requires very careful interpretation.

The poet's musical awareness and reconstruction of that which is the first step to a critical understanding of *Translations of Chopin* is directly related to the postulate, so to speak, paradoxically, of **poetic musicification of poetry**. In this respect, romantic literature followed its own laws of a different character to those existing rules today, and therefore requires the adoption of "corrective" optics[576].

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571 W. Studencki, *Kornel Ujejski w świetle listów, przemówień i pamiętników*, op. cit., p. 53. See Ujejski's self-critical comment on "syllabising on piano" in the letter to Leonia Wild from 6th December 1857 (*Żyję miłością. Korespondencja Kornela Ujejskiego 1844–1897*, collected and edited, with introduction by Z. Sudolski, Warsaw: Ancher, 2003, p. 78).

572 See the letter from 9th March 1886 (*Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p. 165).

573 The text together with the musical score was published in *Lamus*, IV (1912/13): pp. 292–293.

574 *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p. 136. Władysław Studencki writes that "Ujejski's melodies were written down by K. Mikuli". W. Studencki, *Kornel Ujejski w świetle listów, przemówień i pamiętników*, op. cit., p. 69.

575 *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p. 144.

576 See amongst others M. Strzyżewski, "Refleksja krytyczna o muzyce w okresie romantycznego przełomu w Polsce (zapomniany rozdział z dziejów «walki romantyków

In the mind of the Romantics, "music and poetry, being interpreters of the soul, are common to all the fine arts [...]"[577]. This gives them a special status among the other arts, namely, pieces coexisting at the same time in two different dimensions. Music together with poetry, to use the terminology of the time and Jan Kazimierz Ordyniec's typology, is at the same time "«pragmatic» art" (i.e. temporary) and "«applied» art"[578]. This means that music calls for a musical performance and poetry a poetic declamation. In fact, the repercussions of the nineteenth-century idea of unified works (*total artworks*) is seen through the prism of "speech feelings" and goes much further into the act of poetic creation. It can refer – in the belief of the Romantics – to actually composing a piece of music. One of the consequences of the "identification" of poetry with music is talking about the poets undertaking in "«subjective» poetry"[579], unrealistic, in a certain way analogous to music (*nota bene*, Maurycy Mochnacki uses the term "musicality" to determine types of work by Rousseau, Schiller, Byron and Mickiewicz). A consequence of the Romantic paradigm of unified works also turns out to be a purely literary understanding of music (through various associations, impressions, free fictionalisation, etc.).

It seems that two modes of operation common to poetry and music, and especially the literary reception of music[580], are key in determining the rules of writing *Translations of Chopin*. Without going into a more detailed discussion of the Romantic ways of verbalising music, it is enough to note that the result of such an understanding is often an extremely impressionistic image (not just literary, but also critical-musical). There is no doubt that a literary, illustrative reception of

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z klasykami»)," in *Z pogranicza literatury i sztuk*, ed. Z. Mocarska-Tycowa, Toruń: Wydawnictwo Uniwersytetu Mikołaja Kopernika, 1996, pp. 155–183; A. Bagłajewski, "Ut musica poesis – o «Tłumaczeniach Szopena» i «Tłumaczeniach Beethovena»," in idem, *Ostatni romantyk. Twórczość liryczna Kornela Ujejskiego*, op. cit., p. 331.

577 J. K. O. [Jan Kazimierz Ordyniec], "O związku i powinowactwie sztuk pięknych w ogólności, a mianowicie muzyki i poezji," in *Dziennik Warszawski*, 32, Vol. XI (1828): p. 219.

578 Ibid., pp. 8 ff. In Ordyniec's typology, poetry and music, as opposed to "fine arts", are defined as "«pragmatic» arts". In this context it is obvious that the opposition is based on Lessing's tradition, that is the distinction drawn between painting (fine arts) and poetry/music/orchestration on the basis of spatial and temporal criteria. See G. E. Lessing, *Laocoon: An Essay on the Limits of Painting and Poetry*, trans. E. A. McCormick, London: The Johns Hopkins University Press, 1984, p. 6.

579 According to Maurycy Mochnacki's theory "Everything in their [representatives' of "subjective" poetry] compositions goes towards «tone», towards musicality" (M. Mochnacki, *O literaturze polskiej w wieku dziewiętnastym*, ed. H. Życzyński, Cracow: Nakładem Krakowskiej Spółki Wydawniczej, 1923, p. 110).

580 See J. Kolbuszewski, "O romantycznym stylu słuchania muzyki," op. cit., pp. 129–146. See also A. Bagłajewski, "Ut musica poesis – o «Tłumaczeniach Szopena» i «Tłumaczeniach Beethovena»," in idem, *Ostatni romantyk. Twórczość liryczna Kornela Ujejskiego*, op. cit., p. 336.

music forms Ujejski's manner of perceiving Chopin's compositions and decides – in the artistic settlement – a form of working and the final shape of the whole poetic cycle. As a result, all realisations of poetic "translations" are similar in certain respects because the musical sense, it should be said, is subjected to a kind of reduction to the level of literary fictionalisation. The *Mazurka in A minor*, from Op. 7 in a poetic interpretation is *Zakochana*, and in turn, the *Mazurka in B minor*, from Op. 30 is – "in a literary version" – *Terkotka*[581] [*Cog Rattle*] etc. It is immediately worth noting that the use of dual titles of individual works in *Translations of Chopin*, e.g. *Zakochana (Dzieło 7. Mazurek 2.)* [*In Love (Work 7. Mazurka 2.)*] perfectly illustrates, in literature, the procedure of searching for verbal equivalents of musical composition that precisely determine the intertextual assignments and reveal the trope of the preparation of meanings.

In the case of Kornel Ujejski's so-called **sound translations**, the equivalent of the multi-dimensional musical sense is a description of a literary created situation completely disproportionate with respect to the specifics of the musical composition, and therefore it is an inadequate description that deforms and becomes a kind of parody[582]. Ujejski, who understands music in a literary manner, in agreement with the manner of the era, in the process of perception gives it convenient meanings, freely semanticises musical elements and the subsequent phrases, "fictionalises" of his own accord (behaving exactly like Louis Pomey, writing, for example, the text of *Coquette* to *Mazurka in B-flat major*, Op. 7 No. 1, or *Faible coeur* to the *Mazurka in F minor*, Op. 7 No. 3). In other words, here, he deconstructs the musical text on the way to formulating the perceptual experience[583], or, to put it differently: by way of devising – for non-programme music *sui generis* – a certain **literary programme**[584]. Such a concept of the *Translations of Chopin* cycle – like the idea of the later *Translations of Beethoven* and a few other texts by Ujejski,

581 Hereafter the original Polish title will be used.

582 This is the main reason for which the example of *Translations of Chopin* is very often used in Polish theory of literature as a circular argument in discussions about the legitimacy of searching for language equivalents of music compositions. See amongst others T. Makowiecki, "Poezja a muzyka," in idem, *Muzyka w twórczości Wyspiańskiego*, Torun: PWN, 1955, pp. 15–16; W. Wirpsza, "Poezja a muzyka," in *Ruchome granice. Szkice i studia*, op. cit., p. 183; J. Opalski, "«Cudownie nieartykułowana mowa dźwięków...»," in *Teksty*, 3 (1972): pp. 117–118.

583 Mieczysław Tomaszewski sees this type of music reception as "clarifying its inherent ambiguity" (M. Tomaszewski, "Muzyka i literatura," in *Słownik literatury polskiej XIX wieku*, eds. J. Bachórz, A. Kowalczykowa, Wrocław – Warsaw – Cracow: Ossolineum, 1991, p. 585).

584 In the case of the "translations" of Beethoven, the poet is most tempted by the programme aspect – Ujejski demands that his poetic texts be distributed in concert halls, before the musical performance.

including *Kołysanka* [*Lullabies*][585] and the *Barcarolle* with his own music – stems from the Romantic ideal of a total artwork. At the moment of interpreting the poetic cycle familiarity with the aesthetic conventions of the period and understanding the contemporary understanding of music is a necessary condition, though – it must be strongly emphasised – still does not allow to decide the issue of the fundamental creative impulse.

III. Chopin – Leonia Wild[586] – Ujejski

The date of writing *Translations of Chopin* (the texts, to recall, were written in the period from 1857 to 1860) should be considered from the very beginning of reading and directly influences the interpretative observations formulated here. As Ujejski started work on the poetry cycle not under the influence, as might be supposed, of meetings with Chopin in Paris at the turn of 1847/1848[587], but ten years later: under the weight of the emotions connected to his first visit in Lviv to the Wilds' salon in 1857, when, for the first time, he heard Chopin's music interpreted by Leonia Wild[588]. It is worth paying attention to the time span between the date of getting to know the composer during the poet's residence in Paris and the moment of the sudden explosion of Kornel's feelings for Leonia, "Lady Bright". However, it was not so much because of organising factual events and establishing the basic artistic impulse (it is well known today, that Leonia inspired the cycle and that it was dedicated to her twice[589]), but more because of the visibility of a major detail. Well, some of

585 The composition with the following subtitle: "*(to music by J. C. Kessler: Chansonnette de berceau)*" (see K. Ujejski, *Poezje. Nowe wydanie z wyboru autora*, Vol. 2, Leipzig: F. A. Brockhaus, 1866, pp.189–190). In one of the letters to Wanda Młodnicka, dated 9th March 1886, Ujejski mentions a poem "for Her [Leonia Wild] to Schumann's music" (see *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p.165).

586 Translator's note – in Polish wives can give their names in two forms – in the same form as their husbands or by adding '-owa', which simply means 'wife of'. Leonia Wild can appear as both Leonia Wildowa and Leonia Wild in historical records. For ease of reading the English convention is followed herafter – Wild.

587 After years, Ujejski mentions his encounter with the composer in Paris in the letter to Wanda Młodnicka from 6th November 1885. See *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., pp. 119–120.

588 See Zbigniew Sudolski's comments in the introduction to K. Ujejski, *Poezje nieznane*, introduction and editing by Z. Sudolski, Warsaw: Ancher, 1993, pp. 8, 10.

589 The dedication in the first, Leipzig edition of *Tłumaczenia Szopena* (1866) goes as follows, "To the one, who comforted and lifted my spirit by the power of her musical talent and more powerful word of sisterly compassion, in the attempt to leave mark of my eternal gratitude, I dedicate these translations". The changed dedication in the second, Przemysl

the works of *Translations of Chopin*, just like the previously mentioned *Barcarolle* (a work "for voice and piano"[590], an intimate verbal-musical witness of the time spent together by Kornel and Leonia in Venice[591]), fulfil a "special task in emotional communication"[592]. This happens, of course, at the beginning of the period of the poet's acquaintance with the Lviv interpreter of Chopin's compositions, for their acquaintance will last a total of more than twenty years, until 1878.

Without excluding the biographical thread, linked closely with the figure of Leonia, it is very difficult to explain the form of poetic working and evaluate the significance of the artistic project. How important biographical contexts turn out to be in the case of *Translations of Chopin* (the matter appears differently with the later *Translations of Beethoven*) is best shown in notes in the poet's correspondence. Perhaps one of the most interesting observations is in a letter from Ujejski to Leonia Wild written from Medyka on December 6, 1857[593], shortly after becoming acquainted. The significance of that letter – in the moment of literary interpretation of Chopin's music – seems priceless, for two particular reasons: firstly, "a few [poetic] translations"[594], accompanying the letter, reveal the true genesis of the whole cycle; and secondly, comments formulated there about the genological circumstances precisely indicate the possible analytical and interpretive tropes. The poetic strategy chosen in *Translations of Chopin* (today we would say – an intertextual strategy or intermedial action) is very clearly presented in the letter. This includes the clarification of problems emerging during the realisation, "In certain mazurkas I followed the song beat for beat; – those marked boundaries imprisoned me"[595]. That comment is, moreover, one of the strong arguments that indicate that Ujejski interpreted not so much Chopin's works, as an interpretation of Chopin, but more precisely: Leonia's musical interpretation. He was trying, in this way, to find a shared, intimate language of

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edition (*Tłumaczenia Szopena i Beethovena*, Przemysl: Nakładem Księgarni Jelenia i Langa, 1893), released shortly after Leonia's death, is: "Offered once more and sent beyond the grave, with high respect and eternal gratitude".

590 See the table of contents: *Lamus*, IV (1912/13).

591 The poet mentions the circumstances of writing the *Barkarola* (the text written to the melody composed slightly earlier by Ujejski) in his letter from 1885, to Wanda Młodnicka (see *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p. 127). Wanda Młodnicka gave the composition its title (with poet's full approval). See Ujejski's letter to Młodnicka from 31th December 1885 (ibid., p.136).

592 J. Kolbuszewski, "O romantycznym stylu słuchania muzyki," op. cit., p.136.

593 *Żyję miłością. Korespondencja Kornela Ujejskiego 1844–1897*, op. cit., pp. 77–78. The letter can also be found in the appendix to the book by Władysław Studencki, *Kornel Ujejski w świetle listów, przemówień i pamiętników*, op. cit., pp. 135–136.

594 Ibid., p. 135.

595 Ibid., p. 135.

understanding, "My Lady, may you not think of these things as poetry," his firm demand sounds, "I'm waiting for you to say: **This is Chopin! This is how I understood him**"[596]. Undoubtedly, similar comments from Ujejski, as well as the initial title formula in the first edition – *Chopin's Poem* – suggests a kind of sameness of the verbal version and the musical version, an ideal solution from the point of view of Romantic aesthetics.

In the light of this letter, it can be easily seen that literary interpretation of works by Chopin is performed in a variety of circumstances. It turns out to be a manifestation of hidden, intimate dialogue, a manner of seduction and proof of great affection. The most important moment – musical **inspiration** and **poetic project** – is a moment of listening to Chopin interpreted by Leonia, and imposing poetical meanings upon her interpretation of the music (one could speak of a psychological model of empathy). The specifics of each musical composition determine, on the one hand, the layout of the composition (the form of subsequent verses and strophes of the projected work), and on the other, the semantic trope and purely literary reception of Chopin; in other words, the situation of listening to the music determines the shape of the poetic form. Then comes the time for the real stage of **literary creation**: the poetic annotation – to varying degrees, with the help of a variety of linguistic resources – "synchronised" with music. It is without doubt a time of remembering the time after Leonia's concert[597], fantasising (understood in the Freudian spirit), organising and sublimation of sensations. Finally, it is necessary to consider the third hypothetical circumstance of intimate dialogue; this would provide, so to speak, the situation of **testing** for the verbal-musical dependence so that one could, to some extent, test the effect of empathic feeling in Leonia's mind. A test of this kind would be a direct confrontation that is a melodeclamation of poetic text to Chopin's music. Although it is impossible to unambiguously determine today whether a common performance of the mazurkas took place, it is known that in Autumn of 1858 Kornel Ujejski – as some maintain – declaimed preludes to Leonia's music[598] in the Wilds' salon.

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596 Ibid., p. 135. Emphasis – A.H.

597 The possibility of such interpretation is justified, among others, by Ujejski's comment in his letter to Wanda Młodnicka (from 6th November 1885), "When I was writing interpretations of His music, He was always standing before my eyes. He and She, for whom I was writing those things" (*Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p. 120).

598 This is not entirely certain, despite the fact that August Iwański mentions the event that took place at the Wilds': "After mazurkas it was time for preludes, to which the artist recited his poems, with his eyes fixed on the pianist" (A. Iwański, *Pamiętniki 1832–1876*, ed. W. Zawadzki, Warsaw: PIW, 1968, p. 111).

The genological conditions of the cycle, even if we bypass the unverifiable hypotheses concerning melodeclamation, with certainty defines – on one hand – the situation of the perception of music (the emergence of subjective feelings and the imaginings of the poet, who listens to Chopin performed by Leonia in Lviv), on the other – the situation of secondary semanticisation of the music, namely, the creation of a poetic interpretation and, following Wild's musical interpretation *post factum*. At the end of the day, we deal with an artistic phenomenon that should be defined as a **poetic interpretation of a musical interpretation**[599]. In other words, the act of musical perception opens up the act of poetic creation where writing is the result of listening. In such circumstances, it is easy to understand why the project of further translations becomes entrenched by Kornel Ujejski in a letter from Medyka with the following reservation, "For translation of the *Ballad* and *Polonaise* I would need more frequent listening to them [...]"[600].

IV. *Zakochana – Mazurka in A minor*, Op. 7 No. 2

The concept of Ujejski's "translations" (of both Chopin's, as well as Beethoven's music) is based on this "listening" and, as a result, the clear intertextual scheme. Each poem of the cycle has its own individually assigned musical intertext that is precisely defined in the subtitle. If we had no information from the paratextual field, establishing the musical model at the stage of interpretation would not only be highly risky (reduced to a series of interpretative hypotheses), but in many cases it would be found to be impossible. Hence, in the case of *Translations of Chopin* the relationship revealed between the two titles: poetic and musical, or – literally speaking – between the main title and the title given in parenthesis (subtitle) also seems not without significance. By taking the simplest of all possible paratextual formulae, one can easily see that by combining the **poetic title** and, in the case of music, the conventional **name of the musical intertext** (meaning the opus number, and possibly further opus numbers), there exists an intertextual tension between the two works.

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599 Many poets approach the interpretations of Chopin's music in this manner (most often they are concerned with forms of subjectification in music, without making reference to its genological-compositional aspects). Inspired, for example, by Ignacy Paderewski's concert in Montreal (6th April 1896), Émile Nelligan writes a composition entitled *Mazurka* in the 1890s (see É. Nelligan, *Poezje*, translated by. J. Paluszkiewicz-Magner, Warsaw: Nowy Świat, 2003, pp. 46–47). What is interesting, in the book by Paul Wyczynski *Nelligan et la musique* (Ottawa: Éditions de l'Université d'Ottawa, 1971) the said "Chopin" *Mazurka* appears together with a more defined musical intertext (ibid., p. 138).

600 *Żyję miłością. Korespondencja Kornela Ujejskiego 1844–1897*, op. cit., p. 78.

In this simple way, using a formula *expressis verbis*, the individual assignments are stated, such as *Zakochana*, "*Work 7. Mazurka 2.*" (updating the format: *Mazurka in A minor*, Op. 7 No. 2). At the same time, due to the use of parenthesis, the hierarchy of the paratextual information is clarified – *Zakochana (Dzieło 7. Mazurek 2.)*. Placing the name of the musical composition in brackets and treating it *petit*, I understand not so much as a sign of inferiority, but rather as an expression of the factual order within the structure of the palimpsest. The musical title fulfils the function here, so to speak, of an indicator of the **genological path**, which places the interpreter before the problem conventionally known as literary score. At the moment of interpreting *Translations of Chopin* and at the moment of collision of language notation and musical notation, this genological path leads to interdisciplinary study of a purely literary text (which consequently makes possible discussion of the nuances of a form of syncretism of genres).

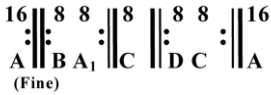
Analysing the *Mazurka in A minor*, Op. 7[601] and looking for potential points of reference between the poetic text and the musical text, most simply we can first state that the composition is based on a three-part macro-formal plan, that Part I covers bars 1–32, Part II – bars 33–56, while Part III, bars 1–16 (the convention of *da capo al fine*)[602]. This way the character of the individual parts is emphasised, and it certainly shows clear contrasts, due to, amongst others, the tonal structure. The first part and the third part are in the key of *A minor*, and the second part, in contrast, is in the key of *A major / F sharp minor*, which as a result allows us to speak about "lyrical" (I and III), and the "dance" (II) parts. However, as far as a three-part formal proposal defines the essence of Chopin's composition well (I am thinking of the stylisation of elements of folk music and "choreic" feel[603]), searching for a similar layout in Kornel Ujejski's text appears at first glance to be fruitless, because it is as if there was no structural relationship indicated in the title of the literary interpretation. In such a situation, we could, of course, resort to a precise musicological analysis that particularly bears in mind the poet's earlier comment about following some mazurkas "beat for beat" (such an analysis, which, contrary to appearances, would not be something excessive here). But to begin with, it is enough to take an overview of

601 F. Chopin, *Dzieła wszystkie Fryderyka Chopina*, Vol. 10: *Mazurki*, Cracow: PWM, 1975, pp. 16–17.

602 See J. Miketta, *Mazurki Chopina. Analizy i objaśnienia dzieł wszystkich Fryderyka Chopina*, Vol. 1, Cracow: PWM, 1949, pp. 68 ff.

603 Mieczysław Tomaszewski distinguishes three main types of homophonic texture: that of a nocturno, choreic and choral. See M. Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, op. cit., pp. 313–314 (see English edition *Chopin. The Man, His Work and Its Resonance*, Poznan, 1998).

the whole composition, according to the scheme proposed by Elżbieta Witkowska-Zaremba[604]:



The cited segmentation of the musical text makes it possible to immediately see a crucial link between Chopin's *Mazurka in A minor*, Op. 7 and Kornel Ujejski's proposal: namely, in the **compositional plan** of the poetic work. The intertextual dependencies existing here can quite easily be reconsidered in terms of the example of strophes. By matching successive strophes with separate musical parts above the first strophe corresponds to the segment **A** (musical repetition, in turn, will fund the second strophe); the third strophe: **B** $\mathbf{A_1}$ (an effect of musical repetition is the fourth strophe); further, the fifth strophe: section **C**; the sixth strophe: **D C** (the equivalent of musical repetition should be, similarly as before, verse seven, although in some editions, it is divided into two stanzas: as for example, in the Przemysl edition and the relatively recent edition of the National Library[605]); finally the eighth strophe (ninth in the incorrect editions): corresponds to segment **A**. This construction can be represented schematically as follows:

POEMATA SZOPENA
Zakochana
(Dzieło 7. mazur 2.)

	Jego dotąd nie ma
A	A duszyczka roi,
bars 1–16	Ciągle przed oczyma
first strophe	Jak zaklęty stoi.
	Na dobrą intencję
	Dwa dni poszczę święcie —
	A nuż nie przyjedzie...?
	Przyjedzie! przyjedzie!

604 E. Witkowska-Zaremba, "Wersyfikacja, składnia i forma w mazurkach Chopina," in *Przemiany stylu Chopina*, ed. M. Gołąb, Cracow: Musica Iagellonica, 1993, p. 118.

605 See K. Ujejski, *Zakochana (Dzieło 7. Mazurek 2.)*, in idem, *Tłumaczenia Szopena i Beethovena*, op. cit., pp. 35–37; K. Ujejski, *Zakochana (Dzieło 7. Mazurek 2)*, in idem, *Wybór poezji i prozy*, op. cit., pp. 102–104.

	Przyrzekał, że w piątek, A dziś już sobota —
musical repetition **A** **second strophe**	Zawód na początek? Piękna mi robota! Nie myje się kotek, I bez sroczki płotek — Pewnie nie przyjedzie... Przyjedzie! przyjedzie!
	Jakie on do uszka szeptał mi pieszczoty!
B $\mathbf{A_1}$ bars 17–32 **third strophe**	Ach! piękny, ach! duszka, Ach! srebrny, ach! złoty — Tańczył tylko ze mną I raz kląkł przede mną... Nuż bałamut skręci...? Nie skręci! nie skręci!
	A potem tak grzecznie Podchlebiał matusi;
musical repetition **B** $\mathbf{A_1}$ **fourth strophe**	Ach! kocham, ach! wiecznie, Ach! moim być musi — Pokłoni się matce I ma ptaszka w klatce — A nuż panicz skrewi...? Nie skrewi! nie skrewi!
C bars 33–40 **fifth strophe**	Nudno czekać — a więc za to, Gdy przyjedzie, to ukarzę; Niech poczeka! — przed herbatą Pewnie mu się nie pokażę.
	Lecz on jakiś taki żywy, W jego sercu pełno burz!
D C bars 41–56 **sixth strophe**	Bardzo będzie nieszczęśliwy — No, to zresztą wyjdę już. Ale za to będę nosić Ciągle przy nim śliczną różę, A gdy o nią będzie prosić, Nie dam — tylko się zachmurzę.

		[in incorrect editions:]
	Lecz on dziwne ma kochanie, Że szaleje, mówił sam,	Lecz on dziwne ma kochanie, Że szaleje, mówił sam,
musical repetition **D C** **seventh strophe** **(incorrect strophes 7 and 8)**	Nuż co złego mu się stanie — No, to zresztą różę dam. Ale za to pod krosienkę Nie zapomnę rączki schować — I to srogo — a więc w rękę Dam się tylko pocałować.	Nuż co złego mu się stanie — No, to zresztą różę dam. Ale za to pod krosienkę Nie zapomnę rączki schować — I to srogo — a więc w rękę Dam się tylko pocałować.
A bars 1–16 **eighth strophe** **(incorrect strophe 9)**	Jego dotąd nie ma, A duszeczka roi, Ciągle przed oczyma Jak zaklęty stoi. Ach! jak kocham mamę, Otwierają bramę! Kasztanek na przedzie!... E! To proboszcz jedzie.[606]	

606 K. Ujejski, *Poemata Szopena*, „Dziennik Literacki" (Lviv) 1858, no. 3 (7th January), p. 20. The transcript has been modernised, thus among others the changes in spelling and punctuation. In literal translation "So far he is absent / And the sprite is dreaming, / Constantly before her eyes / He stands like cursed. / With good intention / I will give two days of fasting - / What if he doesn't come ...? / He will come! He will come! // He promised that on Friday, / And today is already Saturday - / Disappointment at the beginning? / Beautiful work for me! / The cat does not wash itself, / And the little magpie isn't sitting on the fence - / Probably he will not come ... / He will come! He will come! // In my ears / whispering to me caresses! / Ach! beautiful, ach! my soul, / Ach! silver, ach! gold - / He danced only with me / And once knelt in front of me ... / What if the philanderer will turn ...? / He will not turn! He will not turn! // And then as politely / He was flattering my mummy; / Ach! I love, ach! forever, / Ah! He must be mine - / He will bow to my mother / And he has a bird in a cage - / And what if the young master lets us down ...? / He will not let us down! He will not let us down! // It's boring to wait - so for that, / When he arrives, I will punish; / He will wait! - Before tea / I will not show him myself. // But he was so lively, / His heart is full of storms! / He will be very unhappy - / Well, anyway I will show myself. / But for that I'll wear / A lovely rose in his company, / And if he will ask for it, / I will not give it - I will make a grumpy face. // But he has a strange way of loving, / That he is going crazy, he said himself, / What if something bad happens to him / Well, finally I will give the rose. / But for this under the loom / I will not forget to hide my hands - / And severely - and so on only my hand / Will I allow a kiss. // So far he is absent / And the sprite is dreaming, / Constantly before her eyes / He stands like cursed. / /Ah! as I love my mother, / The gate opens! / The brown mare leads! ... / Oh! The priest is coming".

The schematic notation of references makes it possible to observe various details of the conditions of composition. Firstly, all the decisions in the strophic plane – Ujejski uses two types of closed stanzas (8- and 4-lines) – were imposed as a result of the shape of the structure of music. Therefore, considering the problem of the composition taken here at the beginning (and the purely hypothetical complexity with writing the *Mazurka in A minor* to Ujejski's text), it should be clearly stated that the only correct version of *Zakochana* in light of the musical intertext is the **eight strophe layout** (this exactly is the form of the text in the first edition, published in *Dziennik Literacki*). If we consider the reasons for the emergence today of many incorrect versions, first of all we should note the duplication of the work as a result of the carelessly prepared Przemysl edition (1893), in which the compositional scheme of the first Leipzig edition (1866)[607] was interpreted incorrectly. Secondly, the delimitation of the verse and the irregular form of the lines[608] – 6, 7, or 8 syllables – clearly imposes a segmentation of the musical text (6-syllabic verse corresponds to the "lyrical" part, 8 and 7 syllabic lines, however, to the "dance" part). Thirdly, the actual source of the compositional structure appears to be the form of the *Mazurka in A minor*; there can be no doubt about the repetition of the first strophe in the last strophe. This is exactly the shape of the musical model (repetition according to the *da capo al fine* convention) that provoked the effect of the composition ring[609]:

607 See K. Ujejski, *Poezje. Nowe wydanie z wyboru autora*, op. cit., pp. 23–25. It has to be mentioned that the adequate (and unambiguous) layout of text has been retained in the Leipzig edition of *Poezja* from 1898 (pp. 119–120).

608 This type of verse structure, as pointed out by Lucylla Pszczołowska, bears an iconic function: "In lyrical compositions, irregular verse may have several functions, connected by the common feature: the succession of syllabic units of various sizes is irregular and has an iconic character, as it points at irregularities in other areas. In texts which are meant to be verbal pictures of Chopin's mazurkas and scherzos, Ujejski uses irregular verse [...]" (L. Pszczołowska, *Wiersz polski. Zarys historyczny*, Wrocław: Wydawnictwo Funna, 2001, p. 269).

609 Minor differences in notation in various editions – for example 'duszyczka'/'duszeczka' (*Tłumaczenia Szopena i Beethovena*, op. cit., pp. 35, 37) – are to be treated as editorial mistakes.

Jego dotąd nie ma
A duszyczka roi,
Ciągle przed oczyma
Jak zaklęty stoi.
Na dobrą intencję
Dwa dni poszczę święcie —
A nuż nie przyjedzie...?
Przyjedzie! przyjedzie![610]

Jego dotąd nie ma,
A duszyczka roi,
Ciągle przed oczyma
Jak zaklęty stoi.
Ach! jak kocham mamę,
Otwierają bramę!
Kasztanek na przedzie!...
E! To proboszcz jedzie.[611]

In the situation of observing these types of compositional conditions, it is possible to say, using the theoretical language of Anna Barańczak (contrary, however, to her proposed findings), that in Kornel Ujejski's cycle between "primitivism of translations of «substance»"[612] – as the whole of the results of the poet's work are classified – there are also exceptions, namely, "**«structural» translations**"[613]. In the case of the analysed text arguments in favour of such a claim seem indisputable, because the close relationship of the verbal record with the musical composition not only provides an appropriate convergence in the general compositional plan, but also the poetic consequences of following the musical prosody and interpreting various musical details. It is immediately worth illustrating with a few selected examples.

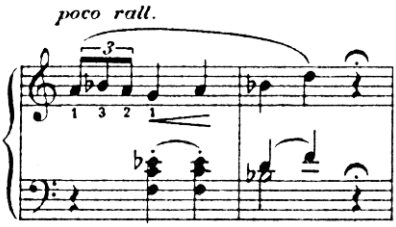
In Ujejski's work, literary effects interpreting the agogics and dynamics of the musical text appear as effects that "render" the general musical mood (the absence of an anacrusis highlights the folk characteristics) and is reminiscent of various connotations associated with the mazurka (frivolity, playfulness, etc.). For example, the dominance of the *piano* in parts **A** and **B** is reflected in the poetry with the feeling of regret ("Jego dotąd nie ma [...]"); *dolce* in part **C** gives one the opportunity to express feelings through a specifically understood coquetry: in a folk manner, jokingly ("Gdy przyjedzie, to ukarzę; / Niech poczeka! – przed herbatą / Pewnie mu się nie pokażę" from here amongst other things the musical *scherzando* implies the semantics of the fragment: "Niech poczeka!"). Moreover, in the moment of rigorous comparative analysis, a variety of details of literary interpretation are also revealed: the question of intonation in the first strophe, "A nuż nie przyjedzie...?", provokes the contour of the melodic line, and the quarter-note rest extended by the fermata, and the characteristic slowing down (*poco rall.*) (bars 13–14):

610 In literal translation: "So far he is absent / And the sprite is dreaming, / Constantly before her eyes / He stands like cursed. / With good intention / I will give two days of fasting – / What if he doesn't come ...? / He will come! He will come!".

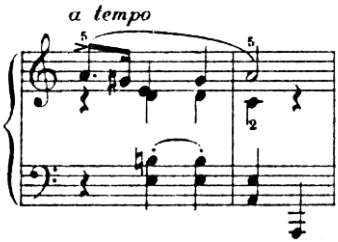
611 In literal translation: "So far he is absent / And the sprite is dreaming, / Constantly before her eyes / He stands like cursed. / Ah! as I love my mother, / The gate opens! / The brown mare leads! ... / Oh! The priest is coming".

612 A. Barańczak, "Poetycka «muzykologia»," op. cit., p. 116.

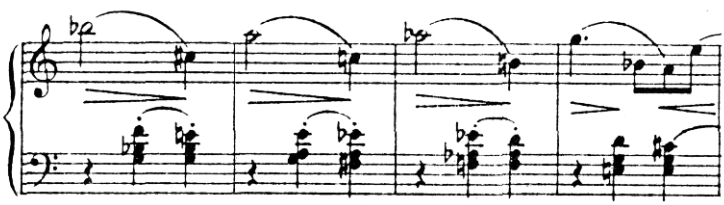
613 Ibid., p. 116. Emphasis – A.H.



This is just like the poetic response, "Przyjedzie! przyjedzie!". The musical text maintains it in the dominating tone through the descending of the melodic line and return to the basic tempo (*a tempo*) (bars 15–16):

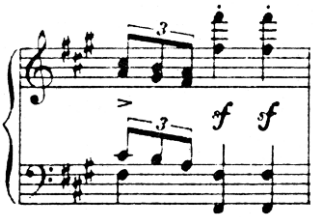


The several cries of "Ach!" in the third and fourth strophes (this sound is deeply sentimental within Ujejski's text), in the light of the music, gains significance as a poetic analogy of the chromatic progression (it can be seen, at this time, that the seven times "Ach!" has its important counterpart, "być", and is ultimately resolved through, "moim **być** musi") (bars 21–24):



Key to the interpretation of the whole poetic forms of „burz!" and „sam", oxytones of particular importance on account of their appearance in a clause (in the fragments, "W jego sercu pełno **burz**!", "Lecz on dziwne ma kochanie, / Że szaleje, mówił

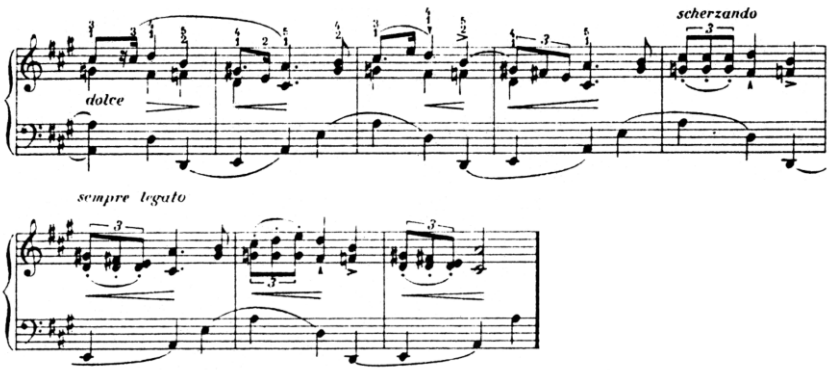
sam”), appear at the moment of playing the octave F sharps (*nota bene*, here, is the highest F sharp in the work), in a moment where the music is *forte* and the effect is *sforzando* (bar 45):



The source of this manner of accenting and the resulting phenomenon of melic transaccentation in the “dance” part:

Nudno czekać – a więc za to,	It’s boring to wait – so for that,
Gdy przyjedzie, to uka**rzę**;	When he arrives, I will punish;
Niech poczeka! – przed herbatą	He will wait! – Before tea
Pewnie mu się nie poka**żę**.	I will not show him myself.

is fully revealed, on account of the distinctive rhythm of the mazurka, only in the musical intertext (bars 34–41):



Regardless of the details of the poetic interpretation mentioned above, the confirmed thoroughness of the poet’s work and the existence of intertextual links, it is evident that the final conclusions should head in a different direction. The operation of verbalising the musical sense of the *Mazurka in A minor* and

preparation of discursive meanings shows the fusion of literary text with musical text in the general plane of construction, but at the same time also shows their utter incompatibility, the unlinkability in the semantic plane. The divergence in this regard that occurs between the first of the published texts of *Translations of Chopin* and *Mazurka in A minor*, Op. 7 is evident from the very beginning of the interpretation and it is this today that makes us suspicious of the desire for caricature. It is unnecessary, however, to argue that the problem of "music in literature" is based upon the irreducibility of discourses, that the meanings of both discourses are hermetic in relation to each other: as far as in Chopin the folk essence and stylisation of folk music have a universal character, related to the question of nationality, the musical connotations in Ujejski are reduced to individual experience. The effect of the common manner of hearing music in Romanticism becomes little more than the imagining of a love story, a comic situation with a paradoxical finale. A young girl with a hot blooded temperament – in love, torn by inner turmoil – expects her lover, and then ...the priest shows up. Certainly, this "fictionalisation" of music, ***reductio ad impossible***, bears witness to the author's immense sense of humour[614] (otherwise usually thought about somewhat differently by literary historians, but, the poetic version of Chopin's idea – despite various connotations associated with the mazurka – has little in common with a vague, universal sense of the musical work.

V. Conclusions

Kornel Ujejski's, *Zakochana (Dzieło 7. Mazurek 2.)* perfectly shows the consequences of the nineteenth-century idea of total artworks (this example is perhaps one of the most interesting in the literature of Polish Romanticism) and a certain kind of relationship between literature and music that is possible to realise in poetry. From the outset, two perspectives determine the form and the effects of literary activities – musical and literary – starting with the poetic project inspired by Leonia's musical interpretation, through conditioning by the written word, which, in some measure, "clarifies" the musical text and at the same time in relation to it aspires to be something identical, equivalent (as indeed can be interpreted in the light of Ujejski's comments on the original title of the series: *Chopin's Poem*) to the eventual verification of agreement: a musical performance that is complemented by a melic recitation or even singing (this would also stand for vocal transcriptions, in regards to any attempt to convert an instrumental

614 As stressed by Zbigniew Sudolski, in his article, "La poésie romantique polonaise et la musique de Chopin," op. cit., p. 180.

work into an instrumental vocal work). The efforts "to listen in" to Leonia Wild's interpretation of the *Mazurka in A minor*, probably undertaken many times – in reality and through imagination, mentally – makes it possible to gradually give shape to the linguistic material (intonation, sound, lexical, thematically) and to sketch the general compositional plan to clarify the contours of the subsequent verses and strophes. It is therefore obvious that in this case we should speak about the situation of palimpsestial writing and, as a result, the existence of a strong intertextual relationship.

In the moment of reading the text, I think several factors come into play, not only explanation of the rules of intertextual references or "implanting"[615] and determining the **conformity** and **discrepancies** between Ujejski's proposal and Chopin's composition, but, first and foremost, determination of the consequence of intimate dialogue. In the context of this intimate dialogue between Kornel and Leonia, two basic questions are immediately born: firstly, why does the series entitled *Chopin's Poem* in *Dziennik Literacki* open with the poem *Zakochana (Dzieło 7. Mazurek 2.)*?; and secondly, why does the book edition (this time with the title of the cycle as *Translations of Chopin*) have this poem appear after six others?:

Poemata Szopena[616]
(*Dziennik Literacki*, 1858):
I. *Zakochana (Dzieło 7. mazur 2.)*
II. *Panna młoda (Dzieło 7. mazur 4)*
III. *Noc straszna (Dzieło 6. mazur 2gi.)*
IV. *Kto lepiej? (Dzieło 7. mazur 5ty.)*
V. *Z Sonaty (Dzieło 35.) Marsz pogrzebny*

Tłumaczenia Szopena
(*Poezje*, Vol. 2, Leipzig 1866):
Z Sonaty (Dzieło 35.)
1. Marsz pogrzebowy
2. Finale
Preludye (Dzieło 28.)
Wniebowzięcie (Preludya 7.)
Po śmierci (Preludya 13.)
Ostatni bój. Modlitwa (Preludya 20.)
Mazurki
Terkotka (Dzieło 30. Mazurek 2.)
Na wiosnę (Dzieło 33. Mazurek 3.)
Zakochana (Dzieło7. Mazurek 2.)
Panna młoda (Dzieło 7. Mazurek 4.)
Kto lepiej? (Dzieło 7. Mazurek 5.)

615 L. Jenny, "La stratégie de la forme," in *Poétique*, 27 (1976): pp. 257–281 (see English translation: L. Jenny, "The Strategy of Form," in *French Literary Theory Today: A Reader*, ed. T. Todorov, trans. R. Carter, London: Cambridge University Press, 1982, p. 50).

616 The series "Tłumaczenia dźwiękowe" [Sound Translations] are published under this title by Kornel Ujejski in *Dziennik Literacki* – from January to April 1858. The following are published successively: *Zakochana* (no. 3, 7th January, p. 20); *Panna młoda* (no. 8, 19th January, p. 60); *Noc straszna* (no. 12, 28th January, pp. 91–92); *Kto lepiej?* (no. 18, 11th February, p. 140); *Z Sonaty (Dzieło 35) Marsz pogrzebny* (no. 41, 8th April, pp. 322–323).

Noc straszna (Dzieło 6. Mazurek 2.)
[*Koniucha (Dzieło 33. Mazurek 4.)* — work added to the Przemysl edition of *Translations of Chopin*, 1893]

A clear answer to the presented question of two fundamentally different orders of texts seems to be impossible, although it is probably possible to venture a hypothesis by taking into account the developments since the meeting in the Wilds' Lviv salon. As far as *Chopin's Poem*, which appeared in 1858, is dominated by intimate accents (it should be recalled that it was exactly during the period of their publication that Ujejski wrote his erotica), *Translations of Chopin* – together with the change in order of the works – brought to the fore accents characteristic of the creativity of the author of *Maraton* [*Marathon*]. Of course, today it is difficult to determine whether the original order of the texts in the first edition was a well thought out and conscious decision by the author or an accidental coincidence. The cycle, it is true, is not yet completed in 1858 (it will be work in progress until 1860), but it is well known that at the time of publication of the first of the works – *Zakochana* – the editors of *Dziennik Literacki* were already in possession of a number of other texts. This is evidenced by both the editorial note, "The author has assigned a number of sound translations of Chopin's poems to our magazine"[617], as well as the appearance of five poetic texts during a relatively short period: from January 7 to April 8, 1858.

Moreover, the matter of the order of the "translations" and position in the cycle of interest to us returns in a new light, if we consider the fact that it was recognised from the beginning and is still (usually next to *Terkotka*) as one of Ujejski's best realisations amongst his poetic interpretations of Chopin's compositions[618]. This fact becomes another argument that allows the formulation of a final conclusion here: the final shape of the text, as well as the circumstances of its creation and publication, permit one to believe with great caution that the order of published

617 *Dziennik Literacki*, 3 (7th January) (1858), p. 20. It is worth mentioning, that for example *Marsz pogrzebny* [sic!], the composition published as fifth in succession, as late as in April, was written as early as in the beginning of 1858, in the Hotel Europejski in Lviv (as asserted by Ujejski in the letter from 6th November 1885 to Wanda Młodnicka). See *Wielkie serce. Korespondencja Kornela Ujejskiego z rodziną Młodnickich*, op. cit., p. 120.

618 Positive opinions about *Terkotka* and *Zakochana* were expressed in the 1930s by, among others, Stanisław Wasylewski (see "Beatrycze Skarg Jeremiego," in *Tęcza*, 1 (1932): p. 40), currently a similar opinion about both compositions is expressed by Mieczysław Tomaszewski (see amongst others *Muzyka Chopina na nowo odczytana. Studia i interpretacje*, Cracow: Akademia Muzyczna, 1996, p. 127; *Chopin. Człowiek, dzieło, rezonans*, op. cit., p. 657).

works in *Dziennik Literacki* could not be merely a coincidence, and that the order of the texts in the first edition was dictated firstly, by the **situation of an intimate dialogue** between the poet and Leonia, and secondly – as a **quality** of "sound translations".

The reality of creation and the quality of particular "translations" should be taken into and, therefore, that brief assessment of the whole concept of the cycle leads to either excessive enthusiasm and uncritical opinion (as often happened in the nineteenth century and the first decades of the twentieth century), or excessive scepticism, allegations and overly harsh judgements that emphasise the low artistic value of this kind of literature. Tadeusz Makowiecki, sympathetic to such literary experiments, at the same time recognises the translation of musical compositions into literary language as highly risky, "translations of certain content into completely separate parts of speech of a different art must appear as a caricature, and at least – arbitrary"[619]; Anna Barańczak subjected artistic activities related to *Translations of Chopin* to withering criticism. She takes into account the achieved effects and the problem of intersemiotic translation, "the greater the emphasis placed by the creator on the problem of «fidelity» of such intersemiotic translation, the greater its artistic failure (casus Ujejski)"[620]. After many observations of Polish literary critics to date and contrary to popular convictions, it is necessary to assert today that in the optics of intertextual research that in the poet's cycle there are also works that provide an interesting interpretation of a musical model and superbly illustrate the artistic trends emerging in the Romantic era (*Zakochana* is an example of an autonomous text, but which to some extent, however, refers to the convention of vocal transcription).

The links between literature and music – whether references of a general nature or specific manifestations of co-existence – form a significant problem in the era of Romanticism[621]: both as a matter of art, and as theoretical-aesthetic matter (discussed on a large scale, to mention only the various concepts and trends of reflection initiated in Poland by Józef Elsner, Józef Franciszek Królikowski, Karol Kurpiński and Maurycy Mochnacki[622]). The result of contemporary

619 T. Makowiecki, "Poezja a muzyka," in idem, *Muzyka w twórczości Wyspiańskiego*, op. cit., p. 15.

620 A. Barańczak, "Poetycka «muzykologia»," op. cit., p. 116.

621 The relationship between literature and music, together with aesthetic views in the era of Romanticism, which are of great interest to specialists in literature, are examined in various aspects by Francis Claudon in the book *La musique des romantiques* (Paris: Presses Universitaires de France, 1992).

622 See amongst others J. Elsner, *Rozprawa o metryczności i rytmiczności języka polskiego, szczególniej o wierszach polskich we względzie muzycznym* [1813], Warsaw: Drukarnia

aesthetic assumptions, generally referred to today as a Romantic ideal of the unification of art (*total art work*), as well as the idea of correspondence of arts or as the idea of mutual illumination of arts are individual concepts and different realisations of artistic projects in different European literatures. They are, of course, a manifestation of a given reality, so easily subject to criticism in a new cultural situation, at the time when a different aesthetic project and a different way of thinking comes to the fore. It is not difficult, therefore, to predict the evaluation of the artistic effects of Kornel Ujejski's "translations" according to purely formal criteria: "These attempts," Witold Wirpsza writes in the 1960s, "turned out to be unsuccessful because they were based on a sentimental principle, attempting to force the transfer of the atmosphericism of the musical composition to the poem"[623]. Indeed, Ujejski himself was highly sceptical, formulating comments (admittedly, on a completely different occasion) called up here in the form of a motto, but which is also an excellent summary, "I do not like translations – the best are not enough to describe the original" ...

Proposals of poetic "translations" of Chopin's music, similar even to Balzac's *Gambara* or Hoffmann's pieces about music, form artistic testimony of a certain era, a way of thinking about art (the otherness of *Translations of Chopin* is perhaps mainly due to the fact that some of the texts of the cycle appear to be evidence of intimate experience of the author, part of a dialogue with Leonia). It has to be said here today that – despite the criticism of artists in Romanticism trying to break down boundaries separating different fields of art and the necessity of abandoning the aesthetics of the so-called Romantic paradigm[624] in current comparative studies – it is exactly nineteenth-century literary efforts that open new artistic perspectives and decide on later proposals to interpret music in literature. Undoubtedly, Kornel Ujejski's *Chopin's Poem* / *Translations of Chopin*, a series of works referring, in a certain way, to Chopin's musical compositions as a kind of intertext herald realisations in Polish literature of projects such as Stanisław Barańczak's cycle *Podróż zimowa. Wiersze do*

Stanisława Dąbrowskiego, 1818; J. F. Królikowski: "Rozprawa o śpiewach polskich z muzyką, do rozszerzenia tej nauki w kraju naszym bardzo użytecznych i o zastosowaniu poezji do muzyki," in *Pamiętnik Warszawski*, 9 (1817): pp. 145–174; "Rozprawa o śpiewach z muzyką i o zastosowaniu poezji do muzyki," [part II] in *Pamiętnik Warszawski*, 10 (1818): pp. 145–159, 433–491; K. Kurpiński, "Piękne kunszta," in *Tygodnik Muzyczny i Dramatyczny*, 11 (1821): pp. 41–44; M. Mochnacki, *O literaturze polskiej w wieku dziewiętnastym* [1828–1830], op. cit.

623 W. Wirpsza, "Poezja a muzyka," in *Ruchome granice. Szkice i studia*, op. cit., p. 183.

624 See J.-L. Backès, D. Pistone, "Introduction," in *Littérature et musique dans la France contemporaine*, op. cit., p. 6.

muzyki Franza Schuberta [*Winter Journey. Verses to Music by Franz Schubert*][625] or the work *Aria: Awaria* [*Aria: Failure/Emergency*], included by the author of the Polish translation of the libretto of *Don Giovanni* in the volume *Chirurgiczna precyzja* [*Surgical Precision*][626].

625 S. Barańczak, *Podróż zimowa. Wiersze do muzyki Franza Schuberta*, Poznan: Wydawnictwo a5, 1994. My interpretation of Barańczak's series can be found in the text "Słuchać i czytać: dwa źródła jednej strategii interpretacyjnej. «Podróż zimowa» Stanisława Barańczaka," (*Pamiętnik Literacki*, 2 (1999): pp. 67–94).

626 S. Barańczak, *Aria: Awaria*, in idem, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, Cracow: Wydawnictwo a5, 1998, pp. 62–63.

The Peripheral Significance of Music
(Stanisław Barańczak's *Aria: Awaria*)

I. Mozart's *Don Giovanni* – Literary Repercussions

In the distorting mirror of literature music acquires, on the one hand, an unusual "commentary", and on the other hand – with inevitably deforming artistic operations and literary recontextualisation – reveals some significance potentially inherent in the matter. In a broader look, and adopting the research perspective of Carl Dahlhaus, this is about the effects of verbalising the musical sense (of different kinds of analytical-interpretative discourse, also the artistic discourse), and the terms of establishing the musical sense (what are the rules of semanticism or asemanticism of the music, and to what extent does the music have a linguistic character, etc.)[627]. We are interested in both issues in the narrower field of reflection, namely, both the conventions of **literary interpretation of music**, as well as the **peripheral significance of music** actualised (or to say it better, specifically accented) through *the medium* of literature. Considering two intrinsically overlapping spheres of concern, the literary and musical, I propose taking a closer look at Stanisław Barańczak's work, *Aria: Awaria* [Aria: Failure/Emergency] from the volume *Chirurgiczna precyzja* [*Surgical Precision*] (1998)[628]. All analytical-interpretative operations undertaken here seek to establish the palimpsestial rules. The musical-literary relationship between fragments of the poetic text and one of the arias from Mozart's *Don Giovanni* serve to accent the significance of the music, which arises through its own kind of literary deconstruction: in other words, through literary recontextualisation.

In fact, the poetic contextualisation in *Aria: Awaria* takes quite a subtle form: in the light of *Don Giovanni* and the primary musical context, the cultural context associated with the myth of Don Juan and particularly his literary metamorphosis (Tirso de Molina, Molière, Byron, Pushkin, Baudelaire ...) is instantly brought up

627 Carl Dahlhaus points at the relationship observed here: the influence of discourse – "the language in which we talk about music" – on the perception of the language-like character of music. C. Dahlhaus, "Musik als Text," in *Dichtung und Musik. Kaleidoskop ihrer Beziehungen*, ed. G. Schnitzler, Stuttgart: Klett-Cotta, 1979, pp. 11–28.

628 S. Barańczak, *Aria: Awaria*, in idem, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, Cracow: Wydawnictwo a5, 1998, pp. 62–63. See also in idem, *Wiersze zebrane*, Cracow: Wydawnictwo a5, 2006, pp. 478–480.

in the background. The extraordinary life of this myth in European culture causes (to a degree comparable perhaps only to the myth of Faust) that any thematic reference casually forms – in the jungle of various convergence and opposition – **intertextual parallels**. Undoubtedly, even just the list of reminiscences of Mozart's *Don Giovanni* (1787) in literature, or variants of the myth of the literary texts taken *via* music, is very long[629]; without searching for rather distant analogies and saying half-jokingly, maybe it could be balanced against Leporello's so-called "catalogue" aria.

Literary references in this case are diverse in nature and range from those main themes treated autonomously (this is what happens in the case of Ernst Theodor Amadeus Hoffmann's *Don Juan*[630]), through the context of the musical whole as an element of comparison (in Balzac's *Gambara*[631] Mozart's *Don Giovanni* becomes a fundamental reference point in assessing the artistic value of Giacomo Meyerbeer's opera, *Robert le Diable*), referring to certain musical parts (Stanisław Barańczak's *Aria: Awaria* fits into Donna Elvira's third aria: "Ah chi mi dice mai"), to wholly incidental references (in Jarosław Marek Rymkiewicz's text *O mój Mozarcie*[632] [*About my Mozart*] the incipit phrase: "Ah chi mi dice mai" functions as a quotation and, also in a certain way as an allusion to the character of Mozart), and finally to distant echoes and cultural connotations (as in Witold Wirpsza's *Don Juan*[633]).

Although it is difficult to discern any more far-reaching aesthetic and artistic similarities between the authors of all these mentioned literary texts, they are certainly linked by knowledge of musical issues. (Surprising, in this statement will only be the name of Balzac, but it is well known that before the publication of

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629 Not only in literature, let us mention for example the particular significance of *Don Juan* for the aesthetic concept of Eugène Delacroix. For myths about Don Juan see amongst others *Don Juan: mythe littéraire et musical*, ed. J. Massin, Paris: Éd. Complexe, 1993; E. Andréani, M. Borne, *Les Don Juan ou la liaison dangereuse: musique et littérature*, Paris – Montréal: L'Harmattan, 1996; *Dictionnaire de Don Juan*, ed. P. Brunel, Paris: Éditions Robert Laffont, 1999.

630 E. T. A. Hoffmann, *Don Juan*, in *Allgemeinen musikalischen Zeitung*, 13, Vol. 15 (1813). See English translation: E. T. A. Hoffmann, *Don Juan*, in idem, *Fantasy Pieces in Callot's Manner: Pages from the Diary of a Traveling Romantic*, trans. J. M. Hayse, Schenectady: Union College Press, 1996, pp. 54–64.

631 H. Balzac, *Gambara*, in *Oeuvres Complètes de Balzac: "L'Enfant maudit" – "Gambara" – "Massimilla Doni"*, Paris: Michel Lévy Frères, 1867, pp. 117–186.

632 J. M. Rymkiewicz, *O mój Mozarcie*, in idem, *Moje dzieło pośmiertne*, Cracow: Wydawnictwo Znak, 1993, p. 42 (first edition *Tygodnik Literacki*, 14–15 (1990): p. 8).

633 W. Wirpsza, *Don Juan*, Warsaw: PIW, 1960. Due to the connotations of the text itself, inter alia musical ones, the author's explanations in the *Przesłanie* seem to be of crucial importance (ibid., pp. 55–61).

Gambara, in the music magazine *La Revue Musicale* in 1831, the fragments of music were painstakingly examined by Jacques Strunz[634]). Against the background of the proposals mentioned, Stanisław Barańczak's work of interest stands out to us at first glance; he has shown himself to be precise with intertextual references and follows clearly defined conditions of reception. The title, *Aria: Awaria*, and metatextual explanations, according to which two parts of the text (*Introduction* and *Coda*) arose, "on the melody of Donna Elvira's aria: «Ah chi mi dice mai»"[635], immediately determine the research perspective. Precisely speaking, the net of intertextual entanglements and relationships should be distinguished according to the author's suggestions, particularly, in regards to two relations: firstly, the relationship between Barańczak's poetic text and Mozart's musical text; and secondly, the inevitable relationship between the original text of Lorenzo Da Ponte's libretto: the translation of the libretto made by Barańczak[636] and the work *Aria: Awaria*. As a result, this raises fundamental questions about the kind of **genological conditions** and **intertextual conditions**; namely, in which way and for what purpose does the poetic text fit into Donna Elvira's aria in Mozart's *Don Giovanni*.

II. Intertextual Parallels

Da Ponte – Barańczak (Phonetic-Compositional Parallels)

The text of Barańczak's translation of the libretto of *Don Giovanni*, which was published in 1997 in *Res Facta Nova*, and the crowning fragments of *Aria: Awaria* (the work that appeared in the volume of 1998), were in fact written at almost at the same time. In such circumstances, therefore, additional context must come into play: the clash of two different strategies of interpretative work, and two different "translations". In a cursory look it is possible to directly extract them, conventionally recognising one as a **translation proper** (an effect of the useable text, not independent), the second – as a "**poetic translation**" (independent text). If the "translation proper" in Barańczak's proposal – as a translation for use in music

634 Francis Claudon claims that all descriptions of music in *Gambara* were either written by Jacques Strunz, or were at least consulted with him. See F. Claudon, *La musique des romantiques*, Paris: Presses Universitaires de France, 1992, p. 211.

635 S. Barańczak, *Aria: Awaria*, in idem, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, op. cit., p. 62.

636 L. Da Ponte, *Don Giovanni*, translated by S. Barańczak, in *Res Facta Nova*, 2 (1997): pp. 55–94. *Nota bene*, in the light of Riffaterre's concept, Barańczak's translation of *Don Giovanni* might be considered to be an "interpretant", that is a text which "mediates" between the text (*Aria: Awaria*) and the intertext (*Don Giovanni* by Mozart). M. Riffaterre, "Sémiotique intertextuelle: l'interprétant," in *Revue d'Esthétique*, 1–2 (1979): pp. 128–150.

(or even for practical application, as once translated into English by Wystan Hugh Auden for the BBC) – becomes a supplementary commentary or even replaces the original text of the Italian libretto[637], the "poetic translation" in this sense is an absolutely non-usable translation, a translation only for the purpose of literature. However, if we combine Da Ponte's Italian text and the translation of the libretto we can easily see the "poetic translation" – even though it is speculative, as if situational, devised *ad hoc* "to the tune ..." – intertextually is firmly rooted in the original Italian:

Jakimi zdziczeniami	Ah! chi mi dice mai	Jakimi wyczynami
osacza cię ten dom!	Quel barbaro dov'è?	ten zbój dziś gnębi świat?
Żarówka się nie pali,	Che per mio scorno amai	I kogo dzisiaj mami
to znowu piec — na złom!	Che mi mancò di fè	tęczami złud i zdrad?
gazowy piec — na złom!	Che mi mancò di fè?	Tęczami złud i zdrad!
Mikrofalówkę trzeba	Ah, se ritrovo l'empio	Ach, gdy tę bestię znajdę
grzmotnąć porządnie w bok:	Ea me non torna ancor	podłą i z gruntu złą,
inaczej — nie odgrzewa;	Vo' farne orrendo scempio,	za zdradę i pogardę
awarii czyha mrok!	Gli vo' cavar il cor,	zapłaci własną krwią!
Awaria czyha co krok![638]	Gli vo' cavar il cor!	Zapłaci mi własną krwią![639]

As for the initial compositional layout of (as the original or analogue of) the different thematically and differently functionalised texts there can be no doubt. Let us, therefore, immediately take the best example of a precise reference point – the opening fragment of Donna Elvira's aria: "Ah! chi mi dice mai" and two of Barańczak's equivalents, namely the translation, "Jakimi wyczynami" and in *Aria: Awaria* – "*Jakimi zdziczeniami*". The similarity of the two equivalents in Barańczak (in the translation proper and poetic translation) is all too obvious, but it is worth

637 The question of the usefulness of translating the libretto of *Don Giovanni* and its actual utilitarian character was discussed in the radio magazine "Atelier" (Polish Radio Programme 2, 18th January 1998): Małgorzata Dziewulska, Michał Bristiger, Piotr Kłoczowski and Grzegorz Michalski. See the score of this discussion published in "Mozart Barańczaka," in *Zeszyty Literackie*, 3 (1999): pp. 156–168.

638 S. Barańczak, *Aria: Awaria*, in idem, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, op. cit., pp. 62, 63 (in literal translation: "With what wildness / this house besieges you! / The light bulb does not light, / and again the heater – for scrap! / the gas stove – for scrap! // The microwave must be / beaten robustly on the side: / otherwise – it does not heat; / failure lurks in the gloom! / Failure lurks at every step!").

639 L. Da Ponte, *Don Giovanni*, op. cit., p. 59 (in literal translation: "By what feats / This robber troubles the world today? / And to whom today he lies / with rainbows of illusions and betrayals? / With rainbows of illusions and betrayals! // Oh, when I find the beast / vile and fundamentally evil, / for betrayal and contempt / he will pay with his own blood! / He will pay me with his own blood!").

noting that both verses function palimpsestually above Da Ponte's text. In fact, every time he proposes a phonetic structure in Polish identical to the original Italian:

	"Ah! chi mi	dice	mai"
Phonetic:	A KI MI	DICZE	MAI
(Re)constructions:	**j** A KI MI	**z**DzICZE**n**iAMI	
	j A KI MI	**w**YCZy**n**AMI	

It is an interesting matter that the version phonetically closer to the original version – due to identical syllable centres[640] – forms a fragment of the text of *Aria: Awaria*. On account of the subtle semantic nuances, the poetic strategy differs slightly in each situation, for in the poetic translation the only matter is purely phonetic play, according to the rules that resign from the literal meaning of the original text (intertextual references include the sonic layer). For obvious reasons, the sense of Lorenzo Da Ponte's libretto appears in the proper translation. If you follow this for Stanisław Barańczak's kind of genological codification, like for his "introduction to a private theory of species"[641], it is necessary to argue that only in the first case can we speak of realisation of **phonet** (as a variety of the broadly defined poetic phenomenon of "identography"). "Phonet," Barańczak explains in a playful comment, "arises when to the first of our two pots we put someone else's work of fiction written in a foreign language, ignorance of which happily frees us from the obligation of slave-like fidelity to the original and meanings imposed by it by the law of escheat. Meanwhile, in the second pot we prepare a special kind of translation of that original: written in the purest Polish, consistent and meaningful in its own way, it has to SOUND exactly or almost exactly the same as the original"[642]. Placing the problem in still other terms, as a result of adhering so precisely to the phonetic pattern in *Aria: Awaria*, through simple analogy to "paraphrase" and especially "metaphrase" on the semantic level, we could probably capture this with the poetic name **phonophrase** (moreover, from this type of phonetic calque it is a small step to some variants of sound poetry). The expression, "*Ah chi mi dice mai*", is found in the poem by Jarosław Marek Rymkiewicz, *O mój Mozarcie*:

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640 When compared with the Italian version, the expression "*Jakimi zdziczeniami*" undergoes minor phonetic changes – *d* : *dź*, as well as inversion *mai* : *ami*, also three consonants are added: *j*, *z*, *n*; while in the expression "Jakimi wyczynami" – most importantly, there is a vowel replacement *i* : *y*, *e* : *y* (*dice mai* – 'wyczynami'), an identical inversion *mai* : *ami* and three additional consonants: *j*, *w*, *n*).

641 S. Barańczak, *Pegaz zdębiał. Poezja nonsensu a życie codzienne: Wprowadzenie w prywatną teorię gatunków*, London: Wydawnictwo Puls, 1995.

642 Ibid., pp. 118–119. See the brilliant "phonets" by Barańczak – three parallel versions – for Don Ottavio's aria "Dalla sua pace" from *Don Giovanni* by Mozart (ibid., pp. 122–123).

Esencja czysta jest — Mozarcie płochy —
I niepotrzebne jej twoje pończochy

Ah chi mi dice mai ale nie słucha
Esencja ta jest beznadziejnie głucha
[...][643]

This expression ("Ah chi mi dice mai") would be defined by Laurent Jenny as "«weaker» intertextuality"[644] that is realised through quotation-allusion. In the same situation, and from within Barańczak's intricately contrived structure, Barańczak would probably speak about a "stronger" intertextuality.

Mozart – Barańczak (Prosodic-Semantic Parallels)

The semantics of the title *Aria: Awaria* are not clear, but do however, raise a few different observations: firstly, taking into account the literal meaning of the words, there is a suggestion that it is "*Aria called Failure/Emergency*" (this would involve just thematic generalisation, signalisation of the subject). However, the literal sense probably does not fully explain the essence of the title here. Due to this we arrive at our second observation, namely, that the title can simply mean a consciously underdeveloped or even "broken" (structurally? thematically? situationally?) aria: some "aria with failure". This analytical variant is all the more justified given the fact that the phonetic equivalents draw attention by their regularity in the first verse: just analysed, in the following verses of the *Introduction* and *Coda* they become quite rare. Thirdly, finally, a completely different interpretative trope exists in connection with a play on words and the effect of paronomasia. This is because the word "aria" is, according to the simplest rules, in the word "failure" [awaria]; this is rather not a coincidence, since the anagrammatical relationship can be easily arranged in such a way as to bring out Mozart's initials. In other words, if we carve out two elements from the word "failure" with "surgical precision", specifically, W (Wolfgang) and A (Amadeus), then we are left with "aria". Paronomasia as a rhetorical figure, even following the shortest dictionary

643 In literal translation, "The essence is pure – Mozart is flighty – / And she doesn't need your stockings // *Ah chi mi dice mai* but does not listen / This essence is hopelessly deaf".

644 The term "«weak» intertextuality" is used by Laurent Jenny with reference to the allusion (the picture of a pelican), through which Lautréamont makes reference to Musset in *The Songs of Maldoror* (L. Jenny, "La stratégie de la forme," in *Poétique*, 27 (1976): p. 262; see English translation: L. Jenny, "The Strategy of Form," in *French Literary Theory Today: A Reader*, ed. T. Todorov, trans. R. Carter, London: Cambridge University Press, 1982, p. 40).

definition, serves to disclose "hidden relationships between phenomena"[645] and, therefore, *Aria: Awaria* – to expose the detail in the record – **ARIA:** (**A**)[madeus] (**W**)[olfgang]**ARIA** or more precisely on account of the order of the names of **ARIA: A**(**W**)[olfgang](**A**)[madeus]**RIA** is a convenient failure with an aria by Wolfgang Amadeus in the background.

Barańczak's interest in Mozart's universe of music in *Chirurgiczna precyzja*, "The Horatian theme of the eternity of art"[646], emerges from the first work of the cycle: *Z okna na którymś piętrze ta aria Mozarta*[647] [*That Mozart aria from the window on some floor*], from the first allusion in the volume: to Cherubino's aria in *The Marriage of Figaro*. Taking into account both the translations of two librettos (*The Marriage of Figaro*[648] and *Don Giovanni*), as well as the earlier poetic experiments in *Podróż zimowa* [*Winter Journey*][649] (1994) with the "additional" texts to Franz Schubert's music (worked out in finest detail in the musical prosody), a painstaking review of the score of *Don Juan* seems obvious, and listening first and foremost to Donna Elvira's third aria in the opera. As some of the nuances of the text are probably invisible through the prism of the Italian original and through the prism of the translated text, it appears likely that the musical text, as Michał Bristiger says in another context, somehow "hypersemanticises"[650] the poetic text.

The first and most general observation in the moment of placing fragments of *Aria: Awaria* with the relevant portions of the score[651] confirm the initial hypothesis concerning the title of the work. The *Introduction* and *Coda* refers not to the entire third aria of *Don Giovanni*. It is the "*Aria (e Terzetto)*", but only to Donna Elvira's part (excluding the question of Leporello and Don Giovanni). Therefore, *Aria: Awaria* means an incomplete aria that is "shortened" and deconstructed in a

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645 A. Okopień-Sławińska, "Paronomazja" [entry], in M. Głowiński, T. Kostkiewiczowa, A. Okopień-Sławińska, J. Sławiński, *Słownik terminów literackich*, Wrocław: Zakład Narodowy im. Ossolińskich, 1989, p. 345.

646 W. Kaliszewski, "Poetycka precyzja," in *Więź*, 11 (1999): p. 202.

647 S. Barańczak, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, op. cit., p. 9.

648 Incidentally, the opera translated by Barańczak, as it is known to everyone, was staged in the Grand Theatre in Poznan (directed by M. Weiss-Grzesiński, with premiere on 21th October 1995). See B. Judkowiak, E. Nowicka, "«W operze słowo jest także ważne»: Barańczakowe «Wesele Figara»," in *Barańczak – poeta lector*, "Poznańskie Studia Polonistyczne", "Seria Literacka" VI (XXVI), Poznan: Instytut Filologii Polskiej UAM, 1999, pp. 157–170.

649 S. Barańczak, *Podróż zimowa. Wiersze do muzyki Franza Schuberta*, Poznan: Wydawnictwo a5, 1994.

650 M. Bristiger, *Związki muzyki ze słowem*, Warsaw: PWM, 1986, p. 81.

651 W. A. Mozart, *Don Juan. Oper in Zwei Akten*, *Partitur* [5648], ed. A. Dörffel, Leipzig: C. F. Peters, current year, pp. 48–54.

literary way. The most important thing now, however, is that listening to Mozart shows how the poetic text fits to the musical text in great detail. Through the ideal distribution of the accents, the given contour of the line (for example, the fragment "Mikrofalówkę trzeba / grzmotnąć porządnie w bok" ["Microwave is needed / roar solidly to the side"] clearly has two tonal realisations in light of the musical text: first, the tone of regret or complaint dominates, then it switches to the explosion of rage[652]), goes through a certain "hypersemanticising" of details (the word "piec" falls on the highest pitch in the cited passage by Mozart – *Ab5*; although it is true that "się" appears earlier in this place in the musical text: "się", but in a characteristic phrase, "się nie pali" ["it is not smoking"], which superbly explains – tonally and semantically – subjectless construction in Polish accenting "się ...", from here also commonly used in "emergency" situations, for example "się zbiło" ["it broke"]), and through semantic-expressive interpretations of intervallic jumps (for example, the fragment "inaczej – nie odgrzewa"). Many of the comments also arise from the combination of the poetic text with Donna Elvira's third aria in full, when we can see the melismatic treatment of syllables in the word "ca**v-a-r**" and its equivalent word in space especially semantically characterised by Barańczak: "**cz-y**-ha" [lurks]. The melisma causes that the expression "*awarii czyha mrok*!" [*"In failure lurks gloom"*] reveals a phonetic structure at first surprising; the expression, "*awarii **czy-***", remaining perhaps in direct relation with ... three ["trzy"] emergencies: "żarówka", "piec gazowy", "mikrofalówka". Above all, however, when listening to Mozart, the actual compositional function of the *Introduction* and *Coda* is determined throughout the work, and the crucial formulation in the fragments that frame the poetic text is recognised.

III. Semantic Effects of Stylisation

Barańczak's intertextual play comes down to literary stylisation at the level of composition and phonetic shaping (Da Ponte's text), and in fact to unusual, sophisticated **semantic stylisation**; after all this is ultimately about the meaning

652 This musical moment of Donna Elvira's aria is particularly stressed in the philosophical interpretation of Søren Kierkegaard: "Mozart has utilized the pause—would that I were a Greek, for then I would say he used it quite divinely—to hurl in Giovanni's mockery. Now her passion flames up more powerfully, explodes even more violently within her, and bursts forth in sound. This is repeated once again; then her inner being trembles, then her wrath and pain burst forth like a stream of lava in the familiar run with which the aria ends" (S. Kierkegaard, "The Immediate Erotic Stages or the Musical-Erotic," in idem, *Either/Or*, Part I, trans. H. V. Hong, E. H. Hong, Princeton: Princeton University Press, 1987, pp. 121–122).

of Donna Elvira's aria and Mozart's music in general in the context of the failures/emergencies of everyday life. Limiting ourselves only to compositional entanglements and nuances of literature of the "second degree"[653], we have here a really clever "joke"[654] (the idea of referring to Mozart, and incidentally to the conventions of his opera covered by the formula "*dramma giocoso*"), and a kind of structural *novum*. There is no doubt whatsoever that the crowning sections of the work are treated as a virtual text (mentally) sung, which are served by the author's comments and a clear metatextual signal: italics. Identical fragments are not only distinguished visually, through the form of writing as if a figural verse (however, this has nothing to do with realisations known as *carmina figurata*), but as a result to create their own kind of **musical ring** in the convention of compositional rings.

Moreover, in light of Mozart's musical text – Donna Elvira's third aria – Barańczak's work reveals a key place, *passus*: "*awarii czyha mrok! / Awaria czyha co krok!*" ["*In failure lurks gloom! / Failure lurks at every step*"]. Similarly to the translation of the libretto, here we are dealing with two variants of a single initial structure, "Gli vo' cavar il cor!" (in Mozart this appears a total of 12 times!):

awarii czyha mrok!	Gli vo' cavar il cor,	zapłaci własną krwią!
Awaria czyha co krok![655]	Gli vo' cavar il cor!	Zapłaci mi własną krwią![656]

In other words, the threat from Donna Elvira's heightened emotions turn into an almost philosophical aphorism. The phrase, "*awarii czyha mrok! / Awaria czyha co krok!*", becomes a mantra that summarises the experiences of the imperfections of the world. This detail associated with the repetition of the verbal text, also concerns the translation of the libretto. This is explained in the context of the musical text: in the ending of the aria there is a need for a verbal four-syllable structure, which is also why the equivalent of "cavar il cor" becomes: "*czyha co krok!*" – "mi własną krwią". On this occasion, something else intrigues, and the detail is of little importance as long as we do not notice the relationship between "mrok" and "krok". Now, oxytones are appearing in the clause, more nouns:

653 G. Genette, *Palimpsestes. La littérature au second degré*, Paris: Éditions du Seuil, 1982.

654 See A. Libera, "O «Chirurgicznej precyzji» Stanisława Barańczaka" [C. Cavanagh, A. Libera, T. Nyczek, J. Pilch, A. Piwkowska, W. Szymborska, B. Toruńczyk, T. Venclova], in *Zeszyty Literackie*, 1 (1999): p. 158. See also Tomas Venclova's comments (ibid., p. 166); J. Klejnocki, "Widokówka z lancetem (oraz kilka niezobowiązujących apostrof do Jana Szaketa)," in *Kresy*, 3 (1998): p. 162; J. Z. Brudnicki, "Z chirurgiczną precyzją," in *Magazyn Literacki*, 10 (1999): p. 7; A. Legeżyńska, "Skalpel poety," in *Polonistyka*, 10 (1999): p. 627; B. Śniecikowska, "«Niepoważna» twórczość Stanisława Barańczaka – czy «Pegaz zdębiał» z «Chirurgiczną precyzją»?," in *Fraza*, 1/2 (2000): p. 253.

655 In literal translation: "failure lurks in the gloom! / Failure lurks at every step!"

656 In literal translation: "he will pay with his own blood! / He will pay me with his own blood!"

"d**o**m", "zł**o**m", "b**o**k", "mr**o**k", "kr**o**k", not only vividly expose the vowel 'o', but at the same time indicate the change of perspective through anagram; moreover, there is a mirror image of "m**rok**" and "k**rok**" in relation to the Italian "**cor**".

Hidden relationships between 'aria' and 'awaria' and between Mozart's 'aria' and the convenient 'awaria' focus on the poetic record and, to call up Leszek Szaruga's generalisation, have particular types of "dichotomy, symmetry, flickering mirror images"[657]. *Aria: Awaria* consists of two compositionally different texts that imposes itself at the first glance at the work – identical textual parts of *Introduction* and *Coda* and, let's name it conventionally on account of its location, the central text. Two texts: **peripheral** and **central** – thematically focused around the situation of being trapped in everyday failure – on account of their form are reinterpreted to introduce a kind of dialectical tension. One through the prism of musical intertext, operatic aria and is a manifestation of direct expression, and the second, like a kind of description of the situation (like a kind of description because it is limited only to the first three sentences and the first strophe). It is in fact a record of deeper reflection that is provoked just by a link in the chain of inevitable events:

Dobiega z kuchni
(dom w grozie zastygł)
po głuchym "Uch, ty!..." —
plaśnięcie w plastik.

To znowu piecyk
mikrofalowy
(jego narowy
mogą rozwścieczyć)

jak masochista
spoliczkowania
żąda od Mistrza
swego i Pana —

którym Ty jesteś
z zasady; ja bo
w podobnym geście
wypadam słabo:

rąbię na oślep
prawym sierpowym,
w mikrofalowym
nie mogąc ośle

znaleźć posłuchu.
A właśnie posłuch
jest Stanem Ducha
Martwych Przedmiotów,

którym dzień w dzień ten
gang zwyrodnialców,
choćby muśnięty
czubkami palców,

odszkodowanie
winien ci płacić —
za to, co tracisz
na nich, nie na mnie.[658]

657 L. Szaruga, "Siła kochania," in *Dekada Literacka*, 2/3 (2000): p. 9.

658 In literal translation: "Heard from the kitchen / (the house is frozen in awe) / after the deaf "Uh, you! ..." - / a slap in plastic. // Again it is the oven / microwave / (its quirks / may enrage) // like a masochist / a slap in the face / it demands from its Master / and Lord - // whom you are / in principle; because I / in a similar gesture / appear weak: // Blindly thrashing / a right hook, / unable / in the microwave ass // to find obedience. / And it is obedience / which is the State of the Spirit / of inanimate objects, // which every day this

As for the "central text", Barańczak knows well how to rhetorically give an emotional explosion through the construction of the verse: through a simple (and at the same time quite dangerous) 5-syllable formula. He knows how to increase not the fluidity of the short lines, but their "energeticness" by breaking through various types of loop: with variable lengths of three lines (and open strophes, with the exception of the first strophe); with a shaping of the sound ("plaśnięcie w plastik"); with a variety of rhymes (e.g. the whole repertoire, including ungrammatical rhyme: "ja bo" – "słabo", assonance: "posłuch" – "Przedmiotów", anagrammatical rhyme "oślep" – "ośle"); with inversion provoked as much by rhyme as by the rhetoric of expression and misfortune ("ja bo / w podobnym geście"); with the variable distribution of accents and rhetorical means (e.g. the effect of gradation in order to indicate even paramount suspension, as in "dom w grozie zastygł"); and with irony (semantically marked through the use of capital letters on the fragments: "żąda od Mistrza / swego i Pana"; "A właśnie posłuch / jest Stanem Ducha / Martwych Przedmiotów").

As for the "peripheral text", it is worth noting that the expression in the *Introduction* and *Coda*, is somewhat different than in Mozart; it is somewhat suppressed for the reason that the text appears in a different communicative register. It's not now Donna Elvira in spasms who for some is "reminiscent of an Italian or Spanish Telimena"[659], or even her new incarnation, but the **role** or the **mask** of the same lyrical subject (in the text we have the constructs, "osacza **cię** ten dom", not "osacza **mnie** ten dom"; *nota bene*, in this respect, the translation of the libretto is clear, "Zapłaci **mi** własną krwią"). There is another argument for this that is cited in a list enumerated in a successive failure/emergency: light bulbs, gas stoves, microwaves[660] no longer provoke the use of the homonym, the sentimental: "Ach," occurs twice in Da Ponte and once in the translation. However, through interference overlapping on several levels between Donna Elvira's "love failure" (abandoned by Don Giovanni) and the "failures of everyday life" (light bulb, gas stove, microwave as figures *pars pro toto*), the musical context seems to be extremely important as a mechanism for disclosure of given and surprising meanings.

/ gang of degenerates, / even if caressed / by fingertips, // compensation / should be paid to you - / for that, which you lose / on them, not on me."

659 M. Bristiger, "Mozart Barańczaka," op. cit., p. 161.

660 According to Clare Cavanagh, the microwave oven invokes "the reality of Baranczak's Boston existence" (C. Cavanagh, "O «Chirurgicznej precyzji» Stanisława Barańczaka," op. cit., p. 154). See Jerzy Kandziora's interesting comments on the **idiom** in "biography and poetics" in the whole volume (J. Kandziora, "«To, co się wymyka». O prześwietlaniu idiomu w «Chirurgicznej precyzji» Stanisława Barańczaka," in *Teksty Drugie*, 6 (2001): pp. 151–164).

The inevitable continuance on the border between two dimensions of reality: culture and existence, perfection and imperfection, aria and failure – in this case was signalled successively by Mozart and the "gang of degenerates" – condemned man to a permanent state of limbo. In an amazing way, everyday life shows its intermingling at each step, and instead of the positive effects of the "surgical precision" of the modern world: it proposes an image of the "Tower of Babel"[661], which is uncontrollable chaos. The randomness that dominates in everyday life also shines in language formulae, which, willing or not, always turns out to be ambiguous. Of themselves, they bring in additional meanings, which only brings two opposites in the context of Barańczak's work in question: 'aria' and 'failure' and incidentally (read in the light of anagrammatical rules made and commented upon earlier, with the initials of Mozart), 'Wolf**gang**' – „**gang** zwyrodnialców" ["**gang** of degenerates"] ...[662] As a result, the phrase "surgical precision" is a kind of "medical-poetic *credo*"[663]; in Barańczak's work it has at least two diametrically opposed meanings: one, to repeat once again, concerns the sphere of existence, contemporary everyday life; the other, the sphere of culture, as well as the universality of cultures.

In *Aria: Awaria*, accidental intermingling of the elements of culture and existence and consciousness resulting from this state of affairs leads to "linguistic madness"[664]. It leads to the multiplication of meanings and senses distributed in language. This includes multiplication through the prism of the nuances of the musical text. Thus, while it is relatively easy to explain the compositional contours of Barańczak's text ("peripheral" text and "central" text), the relevant meaning of the analysed structure in its whole turns out to be – despite many hypotheses – extremely difficult to ascertain. The fundamental complications are imposed through attempting to interpret the world, an attempt, in which "Form," as Adam Poprawa summarised *Chirurgiczna precyzja*, "also turns out to be at once a critical tool for description and understanding, a sign of distance and a method of self-defence, especially existential"[665]. This is perhaps particularly visible in *Aria: Awaria*, where the ring construction and the whole text remain

661 On the album's cover, which Barańczak – among all his books – considers to be the best, there is a fragment of a copperplate engraving by Krzysztof Skórczewski *Wieża Babel II*. See T. Nyczek, "Z chirurgiczną precyzją," in *Polityka*, 42 (1999): p. 50.

662 The poetics of intersecting and diaphanous senses is briefly summarised by Wisława Szymborska, who claims that in this poetry "nothing calmly falls back into its place". W. Szymborska, "O «Chirurgicznej precyzji» Stanisława Barańczaka," op. cit., p. 163.

663 K. Biedrzycki, "Skalpel poety," in *Znak*, 7 (1998): p. 143.

664 T. Nyczek, "O «Chirurgicznej precyzji» Stanisława Barańczaka," op. cit., p. 160. See T. Nyczek, "Z chirurgiczną precyzją," op. cit., p. 52.

665 A. Poprawa, "Chirurgiczna precyzja," in *Odra*, 12 (1998): p. 121.

under external pressure from intertexts: a net of various entanglements in the relationships Mozart–Da Ponte and Da Ponte–Barańczak.

IV. Consequences

Following Anna Barańczak's original proposal, all the commentaries about music spread around literature form a "**poetic «musicology»**"[666]. Here this is not about the situation of poetic metaphorising and pre-determining the predictable effect of applying rhetorical strategies (as, for example, in poetry convinced of the Romantics' infinite "correspondence of the arts" or in the literature of Young Poland that is highly saturated with the suggestion of the existence of musical contexts) or about the situation of imposing a literary programme on purely instrumental, "absolute", music (to mention just Kornel Ujejski's *Translations of Chopin* which, moreover, fits perfectly into the musical conventions of the era). Literature, for personal use, converts and exposes certain musical significance, and at the same time forms an unusual commentary on the music[667]: sometimes extremely subjective, sometimes more objective, sometimes extremely speculative, and at other times, *purely* musicological. With some works of *Chirurgiczna precyzja*, including *Aria: Awaria*, as well as *Podróż zimowa* [*Winter Journey*], Barańczak opens a new chapter in "poetic «musicology»", namely, such "literary commentaries" to music that fit **grammatically** into source intertext (i.e. through fitting perfectly from the perspective of the musical prosody). These works as virtual verbal texts of specific musical compositions show: as a consequence, not only structural-compositional relationships ("grammatical"), but also key semantic relations.

Literary commentary in the proposed understanding refers not only to the possibility of literature (literary discussion of music or even attempts to simulate the effects of music), but at the same time to the possibility of music itself, in connection with the nuances of musical meaning. In fact, the point of reference between Barańczak's texts/translations and the text of Mozart–Da Ponte is an artistic expression of emotion. It has the intention of reaching the overall mood, which would ultimately involve the sphere of privacy (and perhaps even better: the sphere of intimacy). It is not without reason that in *Aria: Awaria* in the whole volume recognised as the poet's "most private of poetic books"[668] it is difficult to

666 See A. Barańczak, "Poetycka «muzykologia»," in *Teksty*, 3 (1972): pp. 108–116.

667 In the identical problem context Carl Dahlhaus uses the following expressions: "poetical paraphrase of musical themes" or "literary paraphrases about music". See C. Dahlhaus, "Musica poetica und musikalische Poesie," in *Archiv für Musikwissenschaft*, 23 (1966): pp. 121, 124.

668 M. Stala, "Ten żart na śmierć i życie," in *Tygodnik Powszechny*, 24 (1998): p. 13.

see how typical acute historical awareness is of early Barańczak. The direction of transformation (especially accentuated in *Podróż zimowa*) is visible, and in two of Barańczak's texts of interest to us – the translation of the libretto and the poetic text, between which there are a number of significant shifts. Significant differences concern not so much the indicated phonetic subtleties as much as the semantic; in *Aria: Awaria*, for example, he clearly made a spatial miniaturisation, an eloquent testimony to which is the lexical opposition of two words: "dom" ["house"] (in the poetic text), and "świat" ["the world"] (in the translated libretto).

In the case of Barańczak, we have two different situations, namely, the translation of the libretto and poetic text, which Steven P. Scher would describe as "music and literature" and "music in literature"[669]. If, however, the question of the translation of the libretto as a specific commentary to Mozart's *Don Giovanni* (a commentary to assist the listener or the director in understanding the opera) does not raise the slightest reservation, this place analysed in the poetic work, in this order, initially appears completely random. The musical ring of *Aria: Awaria* says little of either the right, literal meaning of Donna Elvira's aria (as it is neither a quotation nor translation of the original), or of the deep cultural significance of *Don Giovanni*: a work with so many different interpretations. It is enough to recall Søren Kierkegaard's interpretive trope and bring up the context and detailed analysis of the third aria in "The Immediate Erotic Stages or the Musical-Erotic":

> […] Elvira's first aria. The orchestra plays the overture; Elvira enters. The passion raging in her breast must find release, and her song avails her. But, strictly speaking, this would be far too lyrical to be a situation; her aria then would be similar to the monologue in a drama. The only difference would be that the monologue comes closest to expressing the universal individually, the aria to expressing the individual universally. [...] Elvira's aria begins. I do not know how to describe her passion other than as love's hate, a mixed but nevertheless sonorous, resonant passion. She is inwardly agitated; she has found release. She becomes faint for a moment in the way every passionate outburst makes one weak—there is a pause in the music. But her inner agitation sufficiently indicates that her passion still has not found adequate outlet; the diaphragm of wrath must be shaken even more powerfully. But what can evoke this tremor, what provocation? It can be only one thing: Don Giovanni's mockery. Therefore Mozart has utilized the pause—would that I were a Greek, for then I would say he used it quite divinely—to hurl in Giovanni's mockery. Now her passion flames up more powerfully, explodes even more violently within her, and bursts forth in sound. This is repeated once again; then her inner being trembles, then her wrath and pain burst forth like a stream of lava in the familiar run with which the aria ends.

669 See S. P. Scher, "Literature and Music," in *Interrelations of Literature*, eds. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982, p. 237.

> Here one sees what I mean when I say that Don Giovanni resonates in Elvira, that it is something more than a phrase. The spectator should not see Don Giovanni, should not see him together with Elvira in the unity of the situation; he should hear him in Elvira, through Elvira, for it is indeed Don Giovanni who is singing, but he sings in such a way that the more developed the spectator's ear, the more it seems to him as if it came from Elvira herself. Indignation, just like love, creates its object. She is obsessed with Don Giovanni. This pause and Don Giovanni's voice make the situation dramatic, but the unity in Elvira's passion in which Don Giovanni resonates, while her passion is nevertheless posited by Don Giovanni, makes the situation musical[670].

It is just that Barańczak's text "appended" to Mozart resigns from the whole primary context, resigns – in Kierkegaard's language – from the "**immediate erotic**" by eliminating the character of Don Giovanni and deconstructing the sense of Donna Elvira's role; in other words, this happens through a kind of negation. After all, *Aria: Awaria* is undoubtedly a declaration of love that is mature in form and clothed in daily affairs (like the remaining works from the cycle: "Piosenki, nie śpiewane Żonie"[671] ["Songs, Not Sung to my Wife"]: *Madrygał probabilistyczny* [*Probabilistic Madrigal*], *Blues przy odgarnianiu śniegu ze ścieżki przed domem* [*Blues at clearing snow from the path in front of the house*], *Alba lodówkowa* [*Alba Refrigerator*] and *Serenada, szeptana do ucha przy wtórze szmeru klimatyzatora* [*Serenade, whispered into the ear to the sound of the air conditioner's murmur*]).

Barańczak's musical concept finally brings to mind, on the one hand, a problem known to musicologists, contrafactum, and on the other – the question of musical meaning, which is the indecipherable question of the meaning and potential functions of music. As artistic "commentary", *Aria: Awaria* shows, in passing, that in vocal music the musical text is subjected to various configurations of meaning (in terms of culture). It is by nature, to use the applicable terminology, a **polysemous** text. Moreover, examining the issue, limited in Barańczak's context to manifestations of "music in literature", in the musical-literary research perspective has a much broader scope: it includes – in extreme cases – attempts to "translate" music into verbal language (for example *poésie pure* postulates or so-called sound poetry), but also attempts to "translate" verbal language into music (Olivier Messiaen interestingly presents his idea of his organ composition from 1969, *Méditations sur le Mystère de la Sainte Trinité*, and his concept of a double alphabet – "*langage communicable*"[672]). Following further in this trope

670 S. Kierkegaard, "The Immediate Erotic Stages or the Musical-Erotic," in idem, *Either/Or*, op. cit., pp. 121–122.

671 S. Barańczak, *Chirurgiczna precyzja. Elegie i piosenki z lat 1995–1997*, op. cit., pp. 60–67.

672 Olivier Messiaen, by assigning specified sounds to the letters of the alphabet, creates his own sound alphabet, which allows him to quote, in a musical manner, fragments of the *Summa Theologica* by Thomas Aquinas. See amongst others H. Halbreich, *Méditations sur le Mystère de la Sainte Trinité*, in idem, *Olivier Messiaen*, Paris: Fayard, 1980, pp. 296 ff.

and tidying complications in theory and meta-theory, we finally reach a general conclusion that post-modern culture, from eclectic ground, clearly leads one of the ways to blur the boundaries between fields of art, and thus to blur the boundaries between fields of science, and to a series of questions about the current condition of the contemporary humanities under the name of interdisciplinarity[673].

673 See "The Bernheimer Report, 1993: Comparative Literature at the Turn of the Century," in *Comparative Literature in the Age of Multiculturalism*, ed. Ch. Bernheimer, Baltimore: The Johns Hopkins University Press, 1995, pp. 43 ff.

Michel Butor's Text-score (*Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*)

M. Butor: "The idea of the text as a score leads to a new concept of literature"[674].

I. "Generalised Intertextuality"

Michel Butor, starting with his adventures connected to the *nouveau roman* in the 1950s, over time has become an increasingly hermetic writer: placing ever more emphasis on intertextual entanglement of his writings (and also increasingly placing literary critics into a state of confusion). The consequences of his author choices are regarded variously today. Jean Starobinski – as a critic of Butor's atypical realisations – is fully convinced that their unique features determine a particular reading practice, after all, most of the Frenchman's books turn out to be the result of a reading transformation[675]. Lucien Dällenbach, reflecting on the writing and the individuality of the creator, at first resorted to rhetorical questions, and asked whether this is not about "the most Bakhtinian of today's writers"[676]. Daniel Moutote speaks of a new type of writing that is radically different from the concept previously encountered (for example in Valéry, Gide or Proust), and does not hesitate to even talk about the phenomenon of Butor as a "Copernican revolution"[677] in contemporary French literature. However, despite the obvious

674 M. Butor, *Improvisations sur Michel Butor. L'écriture en transformations*, Paris: La Différence, 1993, p. 267.

675 See "Quant à l'oeuvre Butor," Entretiens Mireille Calle-Gruber avec Michel Butor, Jean Starobinski et Jean-François Lyotard, in *Revue des Sciences Humaines*, 221 (1991): p. 228.

676 Of course, the question posed by Lucien Dällenbach, one of the theorists of intertextuality, should be referred to the intertextual aspects of Butor's transcripts. L. Dällenbach, "Une écriture dialogique?," in *La Création selon Michel Butor: réseaux – frontières – écart*, ed. M. Calle-Gruber, Paris: Nizet, 1991, p. 212. See also L. Dällenbach, *Mosaïques. Un objet esthétique à rebondissements*, Paris: Éditions du Seuil, 2001, pp. 152, 171.

677 D. Moutote, *Maîtres Livres de notre temps. Postérité du "Livre" de Mallarmé*, Paris: J. Corti, 1988, p. 244 (see chapter XI: "Michel Butor et l'expansion du «Livre»," pp. 231–245).

discrepancies, all the formulated judgements in connection with Butor have, as can be easily seen, a common foundation – they focus specifically on the **author's process of reading** (more precisely, reading-writing, author's interpretation), accenting above all considerations of intertextual writing.

The scale of intertextual practices in Butor's works is well shown, I think, by his experiments in interpretation related to Beethoven's music. Apart from the most important in this case, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*[678], it is also necessary to keep in mind the writer's other "Beethoven" works, namely, *Les Révolutions des calendriers*[679] and *Les Bagatelles de Thélème*[680] (the text is graced with a commentary from the author: *Petit dialogue avec les "Bagatelles" opus 126 de Ludwig van Beethoven*). They finally bring such astonishing artistic results that they can be considered – as suggested by many Butorologists – not just as a new form of working (in the case of intertextuality, intermediality), but also as a new, different form of literature. The resulting realisations break the audience's existing literary habits, "With Butor," as Jean-Claude Vareille convincingly argues, "we enter the world of relentless, ubiquitous, inevitable quotation, the world of generalised intertextuality [«*l'intertextualité généralisée*»]"[681]. The interpreter of complex proposals moves in their own specific labyrinth of intertextuality: as a co-creator or active participant in the process of creating the work. In other words, he is sentenced to a difficult read and aesthetic frontier zone, which Jacques La Mothe in a broad cultural context calls "**aesthetics of otherness**"[682].

This labyrinth of intertextuality becomes especially complicated in the case of a chain inspiration, where a series of hybrid structures arise and, finally, a specific entanglement of text. The writings are arranged in a unique sequence associated with specific events, as is shown in the history around Beethoven's *33 Variations on a*

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678 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, Paris: Gallimard, 1971. The text was later published twice: in the intermedial version (*Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, *Le Château du sourd*, Arles: Naïve / Actes Sud, 2001) and among collected works of the French writer (*Oeuvres complètes de Michel Butor*, ed. M. Calle-Gruber, Vol. 3: *Répertoire 2*, Paris: Éditions de la Différence, 2006, pp. 449–520).

679 M. Butor, *Les Révolutions des calendriers*, in *Trou*, 2 (1981): pp. 62–84 (also in idem, *Répertoire V*, Paris: Éditions de Minuit, 1982, pp. 149–170).

680 M. Butor, *Les Bagatelles de Thélème*, in *Revue des Sciences Humaines*, 205 (1987): pp. 227–231.

681 J.-C. Vareille, "Butor ou l'intertextualité généralisée," in *Le Plaisir de l'intertexte. Formes et fonctions de l'intertextualité: roman populaire, surréalisme, André Gide, Nouveau Roman*, eds. R. Theis, H. T. Siepe, Actes du colloque à l'Université de Duisburg, Frankfurt am Main – Bern – New York – Paris: Peter Lang, 1986, p. 277.

682 J. La Mothe, *Butor en perspective*, Paris: L'Harmattan, 2002, pp. 217 ff. Emphasis – A.H.

Waltz by Diabelli, Op. 120, which took place over a period of more than thirty years. When on September 17, 1970 Michel Butor, for the first time, publicly interpreted Beethoven's late composition in Liège – along with pianist Marcelle Mercenier in the convention he proposed of a "*concert-conférence*" – it was difficult to predict any further consequences of the "concert-lecture", an event considered by some of the participants as a scandal[683]. However, less than a year later, the writer released an atypical book with the prestigious publishing house Gallimard (in the series "Le Chemin"), *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*. In 1980, this led to his meeting with Jean-François Heisser, a pianist with whom he was to present the text of his own "dialogue"[684] to the public many times – this time in the convention, "*concert-lecture*". In 1999 Heisser realised a recording of the *33 Variations on a Waltz by Diabelli*, joining the ranks of interpreters of Beethoven's compositions, such as Sviatoslav Richter and Claudio Arrau. This contemporary recording of Beethoven becomes a source of new interpretative ideas for Butor, one of them being writing the text *Le Château du sourd*. Finally, the whole story is crowned with a joint publishing venture, summarising his collaboration with the pianist to date – in 2001, the publishing house "Actes Sud" released, as an integral whole, the two mentioned works (*Dialogue* and *Le Château du sourd*) accompanied by a CD of the recording by Jean-François Heisser[685].

Similar attempts at the (re)construction of text with Butor, provoked amongst other things by interpretation of music, are probably not just a manifestation of pure experimentation, some "experiment for the sake of experimenting". Unconventional literary realisations by the writer should today be regarded not as acrobatic formal solutions and experimental collision of heterogeneous discourses (e.g. literature and music), but – above all – as one interpretation of the philosophy of relativity in the twentieth century, as well as the temptation to reach

683 After years, Michel Butor, when writing about the first public realisation of the *Dialogue*, which involved not only interventions in the course of performing the *Variations*, but also repetitions of certain fragments of Beethoven's compositions, mentions a "small scandal". See M. Butor's commentary: *Curriculum vitae*, Entretiens avec André Clavel, Paris: Plon, 1996, p. 196. See also M. Butor, "Musique et écriture," in *Revue des Deux Mondes*, 1 (2001): p. 68.

684 Joint realisation recently took place, among others, on 2th October 2006 during the international conference *Michel Butor: déménagements de la littérature* (19th–2th October 2006), held in the Bibliothèque Nationale de France.

685 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, *Le Château du sourd*, op. cit. It is worth mentioning, that Michel Butor, from the beginning, meant to publish the *Dialogue* in Germany, together with the enclosed recording of Beethoven, which is mentioned *inter alia* in the letter to Georges Perros from 4th October 1970. See M. Butor, G. Perros, *Correspondance 1955–1978*, ed. F. Lhomeau, introduction by A. Coelho, Nantes: Joseph K., 1996, pp. 368–369.

the "archetype of creation"[686] through the intertextual trope. In this light, it is not surprising that, at the time, the publication of Julia Kristeva's book, *Sèméiotikè: recherches pour une sémanalyse* (1969), contained the discussion of "Le mot, le dialogue et le roman". In this discussion, the concept of intertextuality and the definition of text as a mosaic of quotations[687] appears; Michel Butor explains his own understanding of quotation, giving arguments which are typical of the contemporary circle of artists gathered around the Paris magazine "Tel Quel": "The individual work does not exist. The work of a man is a type of knot which is tied up inside the material of culture [...] it is **always** a collective work. This is why I am interested in the problem of quotation"[688].

Echoes of such beliefs of Butor can clearly be seen in his work from the '60s and '70s: in *Illustrations I* (1964) one can find numerous intertextual references, amongst others, to Shakespeare, Goethe and Dante; in *Intervalle* (1973) he conducts a dialogue with Molière's *Misanthrope*, Nerval's *Journey to the Orient* and *Sylvie*, and Mallarmé's *Roll of the Dice*; in *Dialogue avec 33 variations*, of interest to us, in addition to literary references (to Shakespeare, Baudelaire, Nerval), there are non-literary references to music by Mozart, or, particularly the music of Beethoven; in the opera *Votre Faust* (1960–1968) he adds quotations from various Fausts[689]. Frontier realisations are the result of repeated use of his own writings, are operations – as they have been tried to be called – "autocontaminations"[690]. An example would be *Paysage de répons* (independently published in *Les Lettres Françaises* in 1967), which in combination with another text by Butor, *Dialogues des règnes*: creates a new entity in *Illustrations II*[691] (1969); used again, it becomes part of a poetic collection, *Travaux d'approche, Eocène, Miocène, Pliocène* (1972)[692]. A somewhat analogical situation also occurs with *Dialogue avec 33 variations*, given that the material for the book version was the text originally spoken during the "concert-lecture" and organised as part of the "Nuits de septembre" in Liège.

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686 D. et J.-Y. Bosseur, "Musicalités de Michel Butor," in *Oeuvres & Critiques*, 10 (1985): p. 79.

687 J. Kristeva, "Le mot, le dialogue et le roman," in eadem, *Sèméiotikè: recherches pour une sémanalyse*, Paris: Éditions du Seuil, 1969, p. 146 (see also the first edition: J. Kristeva, "Bakhtine, le mot, le dialogue et le roman," in *Critique*, 239, XXXIII (1967): pp. 440–441).

688 Michel Butor's commentary opening the special edition of the magazine *L'Arc* (1969, no. 39: "Butor", p. 2; emphasis – M.B.)

689 See J.-Y. Bosseur, "Critique, invention et découverte dans «Votre Faust»", in *Butor*, Colloque de Cerisy: *Approches de Michel Butor*, du 24 juin au 1er juillet 1973, ed. G. Raillard, Paris: Union Générale d'Éditions, 1974, pp. 322–323, 324.

690 J.-C. Vareille, "Butor ou l'intertextualité généralisée", op. cit., p. 279.

691 See M. Butor, *Illustrations II*, Paris: Gallimard, 1969 (*Dialogues des règnes*, pp. 40–79; *Paysage de répons*, pp. 80–181).

692 M. Butor, *Travaux d'approche. Eocène, Miocène, Pliocène*, Paris: Gallimard, 1972, pp. 85–129.

Michel Butor's working method is reminiscent, as can be seen, of the behaviour and actions of a postmodern *bricoleur* who knowingly (re)constructs writing, using existing, ready material – texts, fragments, quotations, auto-quotations. Everything happens in the mindset of poststructuralist (to some extent late poststructuralist) assumptions that the text arises exclusively from texts and therefore "*écrire*" cannot take another form, only "*réécrire*". A fundamental role is played here by absorption or by an ostentatious gesture of seizing pre-existing elements of reality. In a broad cultural perspective, this is about a certain way of understanding the world, but in the perspective of textual practices, it is about "amplification"[693] (understood as the formation of text from existing material) and about "**generalised intertextuality**". Characterising Butor's intertextuality in the final analysis is key for the interpreter for three important reasons: firstly, it indicates a problem pervasive in the texts of his quotations; secondly, it defines the discourse which constitutes an entanglement of a variety of information and languages; thirdly, it defines the "text/reality" (in both these cases this means both text and reality find an application of a cultural model of sedimentation, accented in different hermeneutic trends)[694].

II. Butor's Musical Discourse

Michel Butor's intertextual concept connects directly, I think, with his musical fascinations and individual imaginings about music. The problem of the dependence of **intertextual thinking** and **musical thinking** has not yet been clearly formulated, although the intertextual and musical interests of the author of *Dialogue* have become a subject of reflection by many Butorologists. The attention of interpreters, and also literary critics and some musicologists, is attracted to the particular issue of "Butor and music"[695]. No doubt the writer himself has brought

693 See A. Compagnon, *La seconde main ou le travail de la citation*, Paris: Éditions du Seuil, 1979, p. 91.

694 See J.-C. Vareille, "Butor ou l'intertextualité généralisée," op. cit., p. 282.

695 See inter alia: *Dossier: Michel Butor et la musique*, edition by D. et J.-Y. Bosseur, *Musique en Jeu*, 4 (1971) (H. Pousseur, "Écoute d'un dialogue," pp. 73–82; D. et J.-Y. Bosseur, "Collaboration Butor/Pousseur," pp. 83–111); *Butor*, Colloque de Cerisy: *Approches de Michel Butor*, op. cit. (texts in chapter X – "Butor et la musique": B. Didier, "Michel Butor et les variations Diabelli," pp. 284–291; R. Koering, "Une information: être musicien et collaborer avec Butor," pp. 299–305; J.-Y. Bosseur, "Critique, invention et découverte dans «Votre Faust»," pp. 316–327); J. Waelti-Walters, "The Architectural and Musical Influences of Michel Butor's «Description de San Marco» in *Revue de Littérature Comparée*, 1 (1979): pp. 65–75; A. Bossut Ticchioni, "Structures littéraires et structures musicales dans «Portrait de l'artiste en jeune singe»," in *Annali dell'Instituto*

this about, who from the beginning of his work is convinced of the possibility of confronting literary issues with musical issues. To give a highly contentious example – according to tradition music is explained according to asemantic formulae – the essay "La musique, art réaliste" (1960) emphasises the great value of comparing musical forms with novelistic forms; after all, music, in his view, forms a realistic state of space (Butor-philosopher writes about a "cave"), from which literary ideas are drawn and from which there comes the *instrumentarium* of new literature[696]. (The understanding of the phenomenon of music turns out to be extremely personal here: Butor – contrary to the position of many music critics – argues that music is a language[697] and that every form of music is a form of "realistic art" that says something about the real world). In the essay, "L'espace du roman" (1964), in turn, he directly proves that some *purely* musical phenomena have defined literary equivalents, "Starting from a certain level of thinking," discussing the matter in dispute, "it is impossible not to see that most of the problems of music have their counterparts in the order of the novel and that musical structures find application in the novel"[698]. Three decades after the publication of both mentioned texts, he also argues in *Improvisations sur Michel Butor. L'écriture en transformations* (1993) about the special need for every writer to be interested in both music as well as painting. The conclusions formulated there are very clear – the elements of a musical work in some way **correspond** to the elements of a literary text[699].

In reality, the specific thinking about literature in musical categories has an influence in Michel Butor: on the one hand, on the shape and connotational features of the artistic discourse, and on the other – on the no less important theoretical discourse

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Universitario Orientale, Napoli, Sezione Romanza, 1, XXIII (1981): pp. 5–34; D. et J.-Y. Bosseur, "Musicalités de Michel Butor," op. cit., pp. 79–90; *Les Métamorphoses: Butor*, Entretiens de Mireille Calle avec Michel Butor, Jean-François Lyotard, Béatrice Didier, Jean Starobinski, Québec – Grenoble: Le Griffon d'Argile, Presses Universitaires de Grenoble, 1991; P. Brunel, *"L'Emploi du temps". Le texte et le labyrinthe*, Paris: Presses Universitaires de France, 1995 (particularly the part: "Une écriture musicale," pp. 143–160); F. Rigal, *Butor: la pensée-musique. Précédé d'une lettre de Michel Butor*, Paris: L'Harmattan, 2004; L. Giraudo, *Michel Butor, le dialogue avec les arts*, Villeneuve d'Ascq: Presses Universitaires du Septentrion, 2006; P. Brunel, "Écrivains compositeurs," in *Fascinations musicales. Musique, littérature et philosophie*, ed. C. Dumoulié, Paris: Les Éditions Desjonquères, 2006, pp. 217–222.

696 M. Butor, "La musique, art réaliste," in *Esprit*, 1 (1960): p. 141.

697 Ibid., p. 146.

698 M. Butor, "L'espace du roman," in *Les Nouvelles Littéraires*, 1753 (1961): pp. 1 and 8. See M. Butor, "L'espace du roman," in idem, *Répertoire II*, Paris: Éditions de Minuit, 1964, p. 42.

699 See M. Butor, *Improvisations sur Michel Butor. L'écriture en transformations*, op. cit., p. 249.

(or essayist), which best witnesses, moreover, familiarity with musical problems[700]. They complement each other and form a broadly understood "**musical discourse**" **of the writer**. Some examples of the first – of the artistic discourse – would include such writings as the extensive *Dialogue avec 33 variations* (in book form in 1971, and the intermedial version of 2001); *Portrait de l'artiste en jeune singe. Capriccio* (1967); the radiophonic text *6 810 000 litres d'eau par seconde* (1965), opening up the prospect of comparative studies of literature and music[701]; *Description de San Marco* (1963), a work dedicated to Igor Stravinsky on his 80th birthday, described by critics as a "literary score", or Butor's early, short poetic text that was inspired by the jazz music of Charlie Parker[702]. Examples of the second type of discourse, which in the opinion of today's critics opened a "new aesthetic perspectives"[703]: would be first and foremost an essay already referred to as "La musique, art réaliste", and also, "Les oeuvres d'art imaginaires chez Proust"[704]; "L'opéra c'est-à-dire le théâtre"[705]; "Mallarmé selon Boulez"[706]; "La littérature, l'oreille et l'oeil"[707] and "Littérature et musique" (one of the main chapters of *Improvisations sur Michel Butor. L'écriture en transformations*, Paris 1993). It is worth noting in passing that next to these two major, complementary discourses, another result of the musical interests of Michel Butor is his collaboration with various composers, for example Henri Pousseur which brought fruit in the form of the opera *Votre Faust*.

Keeping both mentioned forms of musical discourse in mind, we must recognise as important the fact that the theoretical proposals stem from artistic practice (and at the same time find a specific expression in it). Undoubtedly, in the first

700 The beginning of Michel Butor's musical adventures go back to his childhood and the 10-years period of learning to play the violin (see "Les mots et les musiques de Michel Butor," an interview with Jacques Réda and Francise Marmand, in *Jazz Magazine*, 269 (1978): p. 28; also in: "Les mots et les musiques de Michel Butor," an interview with Jacques Réda, in M. Butor, *Entretiens. Quarante ans de vie littéraire*, Vol. 2: *1969–1978*, ed. H. Desoubeaux, introduction by A. Coelho, Nantes: Joseph K., 1999, p. 320; *Curriculum vitae*, op. cit., p. 21). In the later period, the writer fathoms the listener's experience – as a jazz-lover, admirer of Igor Stravinsky, and participant of, inter alia, "Domaine musical" concerts.

701 See F. Rigal, *Butor: la pensée-musique*, op. cit., p. 91.

702 M. Butor, *Palerme*, in *L'Arc*, 6 (1959): p. 78.

703 D. et J.-Y. Bosseur, "Musicalités de Michel Butor," op. cit., p. 85.

704 M. Butor, "Les oeuvres d'art imaginaires chez Proust," in idem, *Essais sur les Modernes*, Paris: Gallimard, 1960, pp. 129–197 (also in: idem, *Répertoire II*, op. cit., pp. 252–292).

705 M. Butor, "L'opéra c'est-à-dire le théâtre," in *L'Arc*, 27 (1965): pp. 81–86 (also in: idem, *Répertoire III*, Paris: Éditions de Minuit, 1968, pp. 383–390).

706 M. Butor, "Mallarmé selon Boulez," in idem, *Répertoire II*, op. cit., pp. 243–251.

707 M. Butor, "La littérature, l'oreille et l'oeil," in *L'Endurance de la pensée. Pour saluer Jean Beaufret*, Paris: Plon, 1968, pp. 109–123 (also in: idem, *Répertoire III*, op. cit., pp. 391–403).

novels under the banner of *nouveau roman* – namely, in *Passage de Milan* (1954), *L'Emploi du temps* (1956), and *La Modification* (1957) – there are references to musical structures that are frequently indicated in the autocommentaries[708]. Explanation of these types of references and their legitimisation in a broader aesthetic perspective is one of the main reasons to engage in essayist activities. The matter can be stated in still another way: the discrepancy between the two discourses in Michel Butor is never accidental, especially when the writings are created in the same period. When *Dialogue avec 33 variations* appears in 1971 in a text presented in *Musique en Jeu* (1971, No. 4), the author suggests that discussion about the impact of music on his text realisation should not only give rise to reflections on the great composers of the past, but also about the music of folklore, exotic music, and above all jazz[709]. Anyhow, two decades later, thinking about the sources of his own fascination with music and their meaning in literature leads his musical interest to jazz, classical music (Bach, late Beethoven), the second Viennese school (Webern, Schönberg), and also to the music of some contemporary composers (such as Stravinsky, Boulez, Pousseur)[710].

His original method of organising inspiration and determining musical preferences seems particularly important to me here mainly for the reason that it accents that which probably most interests the writer: **techniques of improvisation** (in general terms this is about the problems of development, reconstruction, variation, etc.). Not without reason, Jacques Réda called the author of *Improvisations sur Flaubert* (1984) and *Improvisations sur Rimbaud. Essai* (1989) a "verbal improviser"[711]. I think that it is worth placing an idea realised in *Dialogue avec 33 variations* exactly in this context. This is an idea that Butor brings nearer very precisely at the time of the appearance of the book, "Fundamentally I am seeking ever harder, both for myself and for my audience, solutions within which there would be the possibility of improvisation"[712]. Well, one of the major consequences of colliding two musical discourses, the artistic discourse and theoretical and essayist discourse, appears in the case of *Dialogue* to be the opportunity to confront the Beethovenian convention of variations and the convention of jazz improvisation, improvisation as such – with the dialogue formula (dialogism) in the realm of the written word.

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708 See for example: M. Butor, "Influences de formes musicales sur quelques oeuvres," in *Musique en Jeu*, 4 (1971): pp. 63–70; *Les Métamorphoses: Butor*, op. cit., p. 40.

709 M. Butor, "Influences de formes musicales sur quelques oeuvres," op. cit., p. 65.

710 See *Les Métamorphoses: Butor*, op. cit., pp. 36–37.

711 "Michel Butor: jusq'au grand orchestre," an interview with Jacques Réda and Francis Marmand, in *Jazz Magazine*, 270 (1978): p. 37 (see also: "Les mots et les musiques de Michel Butor," op. cit., p. 331).

712 M. Butor, "Influences de formes musicales sur quelques oeuvres," op. cit., p. 65.

III. Score (Literary)

An extreme result of Michel Butor's thinking about musical inspiration and musicality[713] is the view often expressed by literary critics and musicologists that the **form of writing found in the writer may be referred to the specifics of the musical score**. In Florence Rigal's view, whose opinion does not differ from the author's commentary on *Dialogue*: "*Patience*, like *6 810 000 litres d'eau par seconde* or *Réseau aérien* for example, appears to be a serial music score"[714]. Dominique Bosseur and Jean-Yves Bosseur (composer) likewise have no doubt that most of the texts that make up the four volumes of *Illustrations* (1964–1976) – if we take into account the conditions of reception, and the existence of various interpretative possibilities – "look like a musical score"[715] and that certain works by Butor may in fact be considered to be musical scores[716]. Of course, the controversy of the theses cited here would be pointless, as Michel Butor himself has indicated the interpretative trope for his readers and interpreters on several occasions. As he maintains, the writer and composer are faced with similar problems – especially when starting to address the phenomena of sound and the forms of its visualisation[717]. In such circumstances, the idea of "score" or the term "**music** of the text" for him cannot be a pure metaphor, even though Henri Meschonnic[718] tries to convince of this. Text treated by Butor as a score is, in fact, opting equally for the musical character of language[719] (and he has clearly emphasised this matter in his essay, "La musique, art réaliste"), as well as – to a basic extent – as a new concept of literature, founded on the rules of music.

The practice of juxtaposing and even identifying literary text with musical score (perpetuated in the course of the twentieth century through various theories and judgements by literary critics) was initiated in modern literature first and

713 See amongst others: D. et J.-Y. Bosseur, "Musicalités de Michel Butor," op. cit., pp. 79–90; F. Rigal, *Butor: la pensée-musique*, op. cit., p. 187.

714 F. Rigal, *Butor: la pensée-musique*, op. cit., p. 244. A similar comment about creating *Réseau aérien* and *6 810 000 litres d'eau par seconde*, was made by Michel Butor "I was working a bit like a composer and I faced the problems of the score [...]". "Michel Butor: jusq'au grand orchestre," op. cit., p. 37 (also in: *Les mots et les musiques de Michel Butor*, op. cit., p. 331).

715 D. et J.-Y. Bosseur, "Musicalités de Michel Butor," op. cit., p. 82.

716 Ibid., p. 90.

717 See inter alia: *Improvisations sur Michel Butor. L'écriture en transformations*, op. cit., p. 266; "Musique et littérature," Entretien Thierry Belleguic, Annick Desbizet avec Michel Butor, in *Revue Frontenac Review*, 8 (1991): p. 79.

718 See H. Meschonnic, "Le langage sans la musique," in idem, *Critique du rythme*, Lagrasse: Éditions Verdier, 1982, p. 125.

719 M. Butor, "La musique, art réaliste," op. cit., pp. 148–149.

foremost through the pioneering realisation of Stéphane Mallarmé, *Un Coup de Dés jamais n'abolira le Hasard*. This, indeed, is how it was understood by Michel Butor[720], who in his essay "Le livre comme objet" sees analogies, far-reaching in their consequences, between the materiality of a page of text and musical score notation. Commenting on the graphic layout and typographical conditions of Mallarmé's innovative work, which appeared for the first time in the May issue of the journal *Cosmopolis* in 1897, and later – in modified form – in the *Nouvelle Revue Française* in 1914[721], the writer comes to four main conclusions. Firstly, differences in the intensity of expression (therefore in music issues related to dynamics, performance indications such as *piano*, *forte*, etc.) are represented in *Roll of the Dice* by differences in the size of letters (font size); secondly, the free space between paragraphs or strophes – called the light of the text – symbolises quiet; thirdly, it can be said that, in Butor's belief, the literary equivalent of pitch and intonation, as the top of the page can be associated with a high register, and the lower: the lower register; fourthly, the type of fonts refer in some arbitrary way to timbre and voice[722]. A careful analysis of Stéphane Mallarmé's experimental notation will ultimately lead the author of *Dialogue* – in the passage of *Improvisations sur Michel Butor. L'écriture en transformations* entitled "Score" – not only to formulate the conclusion, "A classic example of **literary score** is Mallarmé's late work *Un Coup de Dés jamais n'abolira le Hasard*"[723], but also to force their own project of **text as score**.

In Butor's writing, similarly to Mallarmé, an extremely important role is played by the materiality of the page, or – as Florence Rigal wished to metaphorically call it

720 The significance of Mallarmé's concept for Butor's works was often discussed in the literature of the subject, see inter alia: A. Helbo, *Michel Butor, vers une littérature du signe*, Paris: Presses Universitaires de France, 1975, pp. 37–38; J.-C. Vareille, "Butor ou l'intertextualité généralisée," op. cit., pp. 285 ff.; D. Moutote, *Maîtres Livres de notre temps. Postérité du "Livre" de Mallarmé*, op. cit. (chapter XI: "Michel Butor et l'expansion du «Livre»," pp. 231–245).

721 S. Mallarmé, *Un Coup de Dés jamais n'abolira le Hasard*, in *Cosmopolis*, 17, Vol. 6 (1897): pp. 417–427 (edition changed: S. Mallarmé, *Un Coup de Dés jamais n'abolira le Hasard*, Paris: La Nouvelle Revue Française, 1914). See English translation: S. Mallarmé, *A Throw of the Dice* / *Un Coup de dés*, in idem, *Collected Poems*, translated and with a commentary by H. Weinfield, Berkely: University of California Press, 1996, pp. 124–144.

722 See M. Butor, "Le livre comme objet," in idem, *Répertoire II*, op. cit., pp. 118–119 (first edition: *Critique*, 186 (1962): pp. 929–946). The problem of typography appears also in the essay "Sur la page" published in *Répertoire II* (ibid., pp. 100–103). Katarzyna Bazarnik's commentary on both texts appears in the article "«Książka jako przedmiot» Michela Butora czyli o liberaturze przed liberaturą," in *Od Joyce'a do liberatury*, ed. K. Bazarnik, Cracow: Universitas, 2002, pp. 171–194.

723 M. Butor, "La partition," in idem, *Improvisations sur Michel Butor. L'écriture en transformations*, op. cit., p. 266. Emphasis – A.H.

– "the theatre of page"[724]. The graphic layouts created in both cases make it possible to achieve (assuming that the sound can be visualised) a certain multiplication of voices and, as an ultimate consequence, reveal a specific vision of the world. Emphasising this point, however, the obvious similarities (conditioned through use of language material) would also indicate a significant difference between the two rhetorical concepts of "text as score" (which Michel Butor laconically recognised) and "«score» in the Mallarmé sense"[725] (as transcendent in some of his texts). Here, this is probably about the formation of such works where purely literary experience turns out to be insufficient and is necessary to refer to extra-literary inspiration and models, to reach for musical conventions and structures. The result of such behaviour is *Dialogue avec 33 variations*: a palimpsest text coexisting with Beethoven's composition and written *expressis verbis* (by virtue of verbal musical expressions appearing in it) and in particular the musical score.

The writer's working conditions and the rules of literary "implanting" are shown at once with even the most perfunctory reference of Butor's writing to *33 Variations on a Waltz by Diabelli*. From the moment of juxtaposing two proposals, a matter of considerable interpretative consequences can be seen – the fact that by working on *Dialogue*, Michel Butor had Beethoven's score within reach (This is witnessed, moreover, by information contained in correspondence; for example, in a letter to Georges Perros of 11 August 1970, Butor writes about the score of Beethoven's *Variations*, which he had just received from Pousseur[726]). In other words, here this is about a special form of intertextual relations, the phenomenon of **text-score**[727]. Taking into account the musical genological entanglements cause that literary criticism attempts to relate Michel Butor's work to Beethoven's composition prove to be not only an opportunity to express a purely literary convention and atypical graphic record (metaphorically understood as "text as score"). Well, both of these attempts lead first and foremost to reveal and expose the issue of implied score, or to reveal the complexities related with the effect of *bricolage* and the musical-literary model of creation. Since in the field of literature there is (direct) indirect coexistence of verbal text and musical text, *Dialogue avec 33 variations* can be included without abuse, I think, by the contaminating

724 F. Rigal, *Butor: la pensée-musique*, op. cit., p. 122.

725 M. Butor, *Improvisations sur Michel Butor. L'écriture en transformations*, op. cit., p. 270.

726 M. Butor, G. Perros, *Correspondance 1955–1978*, op. cit., p. 362. The fact that Michel Butor asks Henry Pousseur (in the letter from 2nd August 1970) to send him the score of Beethoven's composition proves that for the writer it is a starting point for his work on the *Dialogue*. See H. Pousseur, "Écoute d'un dialogue," op. cit., p. 73.

727 See F. Rigal, *Butor: la pensée-musique*, op. cit., p. 29. See also T. Belleguic, A. Desbizet, "L'écriture butorienne et le texte-partition: une écoute de «Brassée d'Avril»," in *La Création selon Michel Butor: réseaux – frontières – écart*, op. cit., pp. 177–194.

formula: **literary-musical bi-text**. This work – as a result of existing intertextual conditioning – is in indeed a new form of intertextuality that most simply could be called intersemiotic intertextuality.

In the situation of intermedial dialogue tying Butor's text and Beethoven's composition, the reader has to organise the palimpsestial construct for himself, and thus, in a sense, continues the creative process. The shape of the intertextual dependencies causes the reading or the reception of *Dialogue with 33 Variations* to have an idiosyncratic character. Here this is about the reader's behaviour being radically different from the manner of constructing text by supporters of the neo-pragmatism of literary criticism (in the variant proposed for example by Stanley Fish[728]). The interpretation, and in the case that emphasises the importance of the implied score, is provoked, not by the disposition and intentions of the interpreter alone (the rules of absolutising – as Umberto Eco would say – *intentio lectoris*), but is conditioned by *bricolage* work, chosen by the author himself.

IV. Butor's Dialogue with Beethoven

At the moment of trying to interpret *Dialogue avec 33 variations*, a fundamental problem appears in the field of genology. According to genological categories generally accepted in literary studies, Butor's text is unclassifiable; it has the form of a hybrid writing that through artistic interpretation – in a literary manner – turns out to be in the musical form of variations. It is true, that in many places it is reminiscent of a musicological work, but it was absolutely not conceived in its entirety as a musical analysis[729] (and as a result is of no interest to today's musicologists). This is also not about any attempt to speak of a verbal "«translation» of music"[730] or "transposition of arts"[731]. Doubts that might present themselves

728 I mean the theoretical framework by the American specialist in literature and the privileges of the "interpretation communities": "Interpretation is not the art of construing but the art of constructing. Interpreters do not decode poems; they make them" (S. Fish, "How To Recognize a Poem When You See One," in idem, *Is There a Text in this Class?: The Authority of Interpretive Communities*, Cambridge: Harvard University Press, 1980, p. 327).

729 See *Les Métamorphoses: Butor*, op. cit., p. 39.

730 B. Didier, "Michel Butor et les variations Diabelli," op. cit., p. 285. See also J. Stenzl, "Le Dialogue de Michel Butor avec les «Variations Diabelli» de Beethoven," in *Les Écrivains face à la critique*, "Les Actes du Ve Colloque Interdisciplinaire, Université de Fribourg, 1983, Fribourg: Éditions Universitaires Fribourg, 1990, pp. 66, 71.

731 According to Anthony R. Pugh, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* is "an exceptional attempt at combining the musical exegesis with transposition of arts" (A. R. Pugh, "Butor on Beethoven, or The Limits of Formalism," in *The International Fiction Review*, 1, Vol. 3 (1976): p. 65).

here to the interpreter in connection to a "translation" would be easy to resolve in the context of the fragment of the essay "La musique, art réaliste" where Michel Butor explicitly rules out the possibility of translating music into words ("literal translation is always impossible"[732]).

It is rather better to believe that the *Dialogue* as a mosaic of text (here we could use Lucien Dällenbach's relevant formula "text-mosaic"[733]) operates according to the author's intentions in a manner **analogous** to Beethoven's composition, forming a literary counter-proposal to the musical work. At the outset, as Butor assures us, it was a confrontation *in actio* of his commentary with music (hence the whole begins with a sentence in the present tense, relating the course of events, "On joue la valse de Diabelli: 0) Vivace"[734]). Confrontation of this kind, which is not difficult to predict, must precede – at the stage of preliminary preparations – in-depth analysis of Beethoven's work in both musicological and cultural terms. The extent to which the realisation of the intention required unconventional measures is witnessed by the collaboration made between Michel Butor and the composer Henri Pousseur (otherwise the inspiration for the entire undertaking[735]) and two-way correspondence, serving the discussion of literary ideas of interpretation. But even with such circumstances surrounding the creation of *Dialogue avec 33 variations*, we immediately arrive at observations that are highly surprising and lead to the paradoxical questions: why did Butor take a negative strategy of work? Why does his text refer – as Jürg Stenzl bluntly describes it – to "details of little importance"[736] in Beethoven's composition? Undoubtedly, the possible answers to these questions, proposed arguments, and interpretative hypotheses are great in number. I would like, however, to limit further comments to the problems associated with the existence of intersemiotic quotations and a literary understanding of the category of variations.

In the case of an atypical project, it seems, the writer is about not only bringing closer the facts from Beethoven's biography, about just the story of the creation and an attempt at musicological analysis of one of the most important

732 M. Butor, "La musique, art réaliste," op. cit., p. 140.

733 L. Dällenbach, *Mosaïques. Un objet esthétique à rebondissements*, op. cit., p. 46.

734 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, op. cit., p. 9.

735 The *Dialogue* was created at the suggestion of and "commissioned" by Pousseur, who invited Michel Butor to give a lecture on Beethoven's *Diabelli Variations* during "Nuits de septembre" in Liège. The story of the origin of Butor's composition is rendered by the Belgian composer in the article "Écoute d'un dialogue" (op. cit., pp. 73–82). See also M. Butor's commentary: *Les Métamorphoses: Butor*, op. cit., pp. 39–40; "Musique et écriture," op. cit., pp. 67–68.

736 J. Stenzl, "Le Dialogue de Michel Butor avec les «Variations Diabelli» de Beethoven," op. cit., p. 67.

and in formal terms also the most complex works by the composer. Indeed, many factographic elements appear in the text and the reader has the opportunity to become acquainted with musical details that relate to Beethoven's *magnum opus* through the sociological perspective. We get to know, therefore, from the *Dialogue*, that the music publisher, Anton Diabelli, proposed to his contemporary composers in 1821 – including, amongst others, Hummel, Czerny, Schubert, Liszt, Beethoven – writing variations on his 32-bar waltz; initially Beethoven was completely uninterested in the idea. But, he suddenly changed his mind around 1822. That is, at the time when there are already works by Schubert and the ten-year-old Liszt. The *33 Variations on a Waltz by Diabelli*, Op. 120 were written at a particularly important moment in Beethoven's life, namely, at the time of composing the last piano sonatas in preparation for the *Symphony No. 9 in D minor*, Op. 125; this was also a time that there were plans to publish the composer's complete works[737]. However, Beethoven's composition – representing a synthesis of the musical *universum* of the composer and the highest point in variation technique[738] – interests Michel Butor primarily on account of the solutions offered by the variation form.

Fascination with variation as an open form, the essence of which in the various arts is defined as a particular evolutionary process, can be seen just as well in Beethoven, as in Butor. Firstly, one draws upon a purely musical convention that was the musical discourse of an era (as a result Diabelli's waltz, with a perfectly classical theme, is treated by the writer as the essence of contemporary reality, but *Diabelli's Variations* – as an "autobiography"[739] of the composer), secondly, the strongly rhetorical literary convention is drawn out of the musical convention. During the determination of the rules of this literary convention, rules that determine the originality of *Dialogue avec 33 variations*, from the very beginning, attention is drawn to the form of variations and, not only as a type of discourse enabling reflection within contemporary culture, but also as a verbal writing technique (related to broadly understood improvisation). Speaking more precisely, this is

737 See M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, op. cit., pp. 10–11 (*Intervention I*), pp. 12–15 (*Glose*), pp. 62–63 (*Intervention IV*). Some pieces of information differ from the current state of knowledge (in reality Diabelli gave his idea to composers in 1819, while Beethoven's *Variations* were written in the period 1819–1823), as Butor consciously uses the dates given by Beethoven's first biographer, Anton Schindler (*Biographie von Ludwig van Beethoven*, 1840).

738 See for example W. Kinderman: *Beethoven's "Diabelli Variations"*, Oxford – New York: Clarendon Press – Oxford University Press, 1987; "The Evolution and Structure of Beethoven's «Diabelli Variations»," in *Journal of the American Musicological Society*, 2 (1982): pp. 306–328.

739 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, op. cit., p. 137.

about mutual reinterpretation of structure, for in the book version of *Dialogue*, fragments that form a kind of **poetic programme** co-exist on an equal footing – the text part is called "Michel Butor's «variations»"[740] by Béatrice Didier – and two types of narrative: *Interventions* [*Interventions*] and *Glosses* [*Gloses*]. The consequences of this are far-reaching, because a whole text so conceived appears at the end of the day to be a hybrid species: a species that at the same time should be considered "critical, narrative and poetic"[741].

If we look more closely at Butor's poetic variations and their arrangement, it is easy to see that they correspond to a certain order of 33 successive musical variations by Beethoven. They consist of verbal musical expressions, printed in italics (these terms – as intersemiotic quotations – form the only direct trace of score notation[742]) and the associative poetic commentaries, as shown by the example of the first variations: "1) *Alla marcia maestoso*, le sceptre majeur"[743].

The literary titles of the variations that appear in the text of *Dialogue avec 33 variations* (variation 1.: "le sceptre majeur", variation 2.: "introduction au bal de la cour", etc.) may somewhat resemble the convention of giving names to Beethoven's sonatas and symphonies[744]. In fact, however, they are appended title-periphrases that take into consideration the thought that they should "stay in the mind of the listener"[745] while listening to the composition – and become **incidental** verbalisations of musical meanings (rather contrived and written into the musical text than potentially contained within it). Hence

740 B. Didier, "Michel Butor et les variations Diabelli," op. cit., p. 289.

741 L. Giraudo, *Michel Butor, le dialogue avec les arts*, op. cit., p. 155. Generally, the whole body of Michel Butor's work is currently seen as a form of ostentatious breaking of the existing genre conventions and creating new, cross-boundary genres (see for example D. Moutote, *Maîtres Livres de notre temps. Postérité du "Livre" de Mallarmé*, op. cit., pp. 236, 243).

742 See L. van Beethoven, *Dreiunddreissig Veränderungen über einen Walzer von Anton Diabelli*, in idem, *Variationen für Klavier / Variations for Piano*, Vol. 1 (UT 50024), Vienna: Universal Edition, 1973, pp. 98–137.

743 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, op. cit., p. 19.

744 In fact Beethoven's *Piano Sonata No. 26 in E-flat major*, *"Das Lebewohl"* [*Les Adieux*], Op. 81a is the only programme sonata. Other titles of Beethoven's compositions are secondary: *Eroica* (*Symphony No. 3 in E-flat major*, Op. 55), *The Fate Symphony* (*Symphony No. 5 in C minor*, Op. 67), *Pastoral Symphony* (*Symphony No. 6 in F major*, Op. 68), *Moonlight Sonata* (*Piano Sonata No. 14 in C-sharp minor*, Op. 27), *Pastoral Sonata* (*Piano Sonata No. 15 in D major*, Op. 28), *Waldstein Sonata* (*Sonata C major*, Op. 53), *Appassionata* (*Piano Sonata No. 23 in F minor*, Op. 57), *Hammerklavier* (*Piano Sonata No. 29 in B-flat major*, Op. 106).

745 Butor's remark is to be found in the letter (from 4th August 1970) to Pousseur. See H. Pousseur, "Écoute d'un dialogue," op. cit., p. 74.

also the interpretation of these secondary verbal formulae, creating specific programme proposals[746] turns out to be extremely difficult. And not only because the literary variations are the result of Michel Butor's mental association, that they are divided by him into two symmetrical groups in *Dialogue*, namely the theme and the first sixteen variations (1-16), and the next seventeen (17-32 + 33) and that such a division, in which the meaning particularly of variations 16 and 17 is exposed (as a mirror "reflection" of the remaining variations), differs from most musicological analyses of *Diabelli's Variations*. There is another reason provoking the interpretative conflict. Moreover, as is known, the writer devised and made initial preparations of work as far as "three lists of titles"[747], in total one hundred different "schemes"[748]. Making use of all of these means that two groups of variations return three times in *Dialogue avec 33 variations* and seem to be uninterpretable.

L. van Beethoven	M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*						
33 Variations on a Waltz by Diabelli, Op. 120	I *Proposi-tion*	II *Exposé*	III *Exécu-tion*	IV *Reprise puis exposé*	V *Exé-cution, suite*	VI *Reprise dernière*	VII *Envoi*
1. Thema: *Vivace*	0. *Vivace*						
2. Var. I: *Alla marcia maestoso*		1	1	1			
3. Var. II: *Poco allegro*		2	2	2			
4. Var. III: *L'istesso tempo*		3	3	3			
5. Var. IV: *Un poco più vivace*		4	4	4			
6. Var. V: *Allegro vivace*		5	5	5			
7. Var. VI: *Allegro ma non troppo e serioso*		6	6	6			

746 See the two initial versions of Michel Butor's literary variations sent to Pousseur (ibid., pp. 75, 76), and also the compilation of the Belgian composer (ibid., pp. 79, 80, 82).

747 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, *Le Château du sourd*, op. cit., p. 181.

748 M. Butor, *Curriculum vitae*, op. cit., p. 196.

8. Var. VII: *Un poco più allegro*		7	7	7			
9. Var. VIII: *Poco vivace*		8	8	8			
10. Var. IX: *Allegro pesante e risoluto*		9	9	9			
11. Var. X: *Presto*		10	10	10			
12. Var. XI: *Allegretto*		11	11	11			
13. Var. XII: *Un poco più moto*		12	12	12			
14. Var. XIII: *Vivace*		13	13	13			
15. Var. XIV: *Grave e maestoso*		14	14	14			
16. Var. XV: *Presto scherzando*		15	15	15			
17. Var. XVI: *Allegro*		16	16	16			
18. Var. XVII				17	17	17	
19. Var. XVIII: *Poco moderato*				18	18	18	
20. Var. XIX: *Presto*				19	19	19	
21. Var. XX: *Andante*				20	20	20	
22. Var. XXI: *Allegro con brio, meno allegro*				21	21	21	
23. Var. XXII: *Allegro molto, alla "Notte e giorno faticar" di Mozart*				22	22	22	
24. Var. XXIII: *Allegro assai*				23	23	23	
25. Var. XXIV: *Fughetta: Andante*				24	24	24	

26. Var. XXV: *Allegro*				25	25	25	
27. Var. XXVI				26	26	26	
28. Var. XXVII: *Vivace*				27	27	27	
29. Var. XXVIII: *Allegro*				28	28	28	
30. Var. XXIX: *Adagio ma non troppo*				29	29	29	
31. Var. XXX: *Andante sempre cantabile*				30	30	30	
32. Var. XXXI: *Largo molto espressivo*				31	31	31	
33. Var. XXXII: *Fuga: Allegro*				32	32	32	
34. Var. XXXIII: *Tempo di minuetto, moderato*				33	33		33

The above table shows the final configuration of the literary variations, corresponding to Beethoven's subsequent variations[749]. Drawing conclusions from the three existing versions of the commentary (1–16: *Exposé – Exécution – Reprise puis exposé*; 17–33: *Reprise puis exposé – Exécution, suite – Reprise dernière/ Envoi*), it is not difficult to conclude that Butor's parallel variations as separate ideas of interpretation of given Beethoven variations are themselves subject to the

749 Here I use Martin Zenck's idea, which I have only slightly modified (see M. Zenck, "Musik über Musik in Michel Butors «Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli»," in *Musik und Literatur. Komparatistische Studien zur Strukturverwandtschaft*, eds. A. Gier, G. W. Gruber, Frankfurt am Main: Peter Lang, 1997, p. 287). Jürg Stenzl interprets the structure of Michel Butor's literary variations in a similar manner, distingushing: theme, variations 1–16, variations 17–32, variation 33 (see J. Stenzl, "Le Dialogue de Michel Butor avec les «Variations Diabelli» de Beethoven," op. cit., p. 68). It is worth noting that the structure of Butor's variations is convergent with the interpretation of the structure of Beethoven's *Variations*, proposed by the Austrian musicologist Karl Geiringer in the article "The Structure of Beethoven's «Diabelli Variations»" (*The Musical Quarterly*, 4, Vol. 50 (1964): pp. 496–503).

rules of variation. A good exemplification of this are the first variants of the literary variations[750], where the "majestic march", *Alla marcia*, *maestoso*, refers first to royal power ("*Alla marcia maestoso*, le sceptre majeur"[751]), later to the situation and atmosphere of welcoming the New Year ("Marche majestueuse pour ouvrir l'année"[752]), and finally, through the use of puns and semantic relations between forms of "*Jupiter*", "*jupitérien*", "*despote*", to the planet Jupiter, or the man holding absolute power ("Jupiter ou le despote, *alla marcia maestoso*"[753]). Contaminated, internally dialogised structures are unique: in the first case, there is periphrastic **augmentation** of intersemiotic quotation (Butor's French commentary, with an obvious verbal equivalent, is attached to the Italian terminology which Beethoven used: "*Alla marcia* <u>*maestoso*</u>, le sceptre <u>majeur</u>"); in the second, **translation** (the original writing is treated "elliptically", palimpsestually: "<u>Marche majestueuse</u> pour ouvrir l'année"); in the third, an **inversion** with respect to the first structure (the writer's proposal precedes Beethoven's intersemiotic quotation) and the crucial **play on connotation** (resignation from any lexical equivalents, "Jupiter ou le despote, *alla marcia maestoso*"). Two important conclusions immediately arise on the occasion of such a detailed analysis. Firstly, co-existence (cancellation?) of three mutually interacting commentaries related each time to a different sphere of life and different cultural connotations complicates the borders of reading the text and determines the (non-)understanding of the whole. Second, Butor is occupied, as can now be best seen, not just with the problem of the macrostructure of Beethoven's *Variations* and brilliant musical solutions, but also with the mechanism of variations and as a kind of purely language potentiality.

In music of the variation convention the deciding factors are, on the one hand – repetition, or return of the initial theme (original, as in the *Goldberg Variations*, or borrowed, as in *Diabelli's Variations*), and on the other – different ways of processing this (in terms of melodic and harmonic conditions, dynamics, tempos, etc.). In literature, in turn, the situation of attempting interpretation of the musical forms of variations gives at most speaking about variants of the spreading out or "evolution" of the text, of the dialectical "play of «otherness»

750 A compilation of all Butor's literary programmes for Beethoven's *Variations on a Waltz by Diabelli* is to be found in *Le Château du sourd*. See M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, *Le Château du sourd*, op. cit., pp. 181–198.

751 M. Butor, *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*, op. cit., p. 19.

752 Ibid., p. 47.

753 Ibid., p. 53. The wordplay is based on the clash between the three forms: "*Jupiter*" (Jove) – "*jupitérien*" ('dominant', 'authoritarian'; a form derived from '*Jupiter*') – "*despote*" ('despot', 'tyrant'). The meaning of the word "*Jupiter*" is also connected here with Mozart's *Symphony No. 41 in C major* KV 551 (*Jupiter Symphony*). See ibid., p. 11.

and «identicalness»"[754], the **textual transformation**. The original form of the title for *Diabelli's Variations* should therefore be borne in mind: *33 Veränderungen über einen Walzer*[755] (on account of the meaning of the word "*Veränderungen*" – 'transformation', 'change') and consider the specifics of the composition. Well, the traditional convention of variations – composing usually between six and twelve variations according to the rules of "Theme-variation" – replaces thematic work here[756]. This allows Beethoven to move away from the theme and to exploit elements he selects (an extreme consequence of this is a kind of "contamination"[757], namely, the chance to call up Leporello's aria from Mozart's *Don Giovanni* in *Variation XXII*).

From the point of view of the principles of transformation the matter looks similar in Butor – literary variation is undoubtedly a series of commentaries palimpsestually coexisting with the proposals made by Beethoven, though distant from them, understandably, in the areas of form and meaning. The difference in the material means that it is quite impossible for literary variations to function on the model of musical variations, a solution which does not go beyond rhetorical formula. At the same time – at the time of adopting a somewhat different, intertextual line of argument – a significant convergence can be seen. This is because Butor, in the process of giving independence to or releasing the discourse and making specific passages autonomous, is in no way different from Beethoven. The intertextual practices used by him ultimately lead to the dialogising of the writing. It is "dialogism" that the author casually explained during the public discussion of the *Dialogue* at the conference dedicated to him in Cerisy. Aware of the various possibilities of references from the literary text to Beethoven's composition (also in the plane of score notation), he considers he will stay with solutions that allow him to obtain special liquidity and inconsistencies, "in a book such as the *Dialogue avec 33 variations* [...]," states Butor, "I continuously change the relationship between my text and Beethoven's text"[758]. It should added that making radical changes in the relationship between writing and musical intertext serves more

754 B. Didier, "Michel Butor et les variations Diabelli," op. cit., p. 286.

755 The score entitled *33 Veränderungen über einen Walzer* appears in 1823 in Vienna (Cappi und Diabelli) and in Lepizig (C. F. Peters).

756 Arnold Münster distinguished three main motifs – either coexisting, or appearing separately in a given variation. See A. Münster, *Studien zu Beethovens "Diabelli-Variationen"*, München: Henle, 1982.

757 This term is used by Gérard Genette with reference to the fact that Beethoven uses the similarity between the first bars of Diabelli's waltz and Leporello's aria (he moreover states incorrectly that the said contamination takes place in *Variation XX*). G. Genette, *Palimpsests: Literature in the Second Degree*, trans. C. Newman, C. Doubinsky, Lincoln – London: University of Nebraska Press, 1997, p. 389.

758 *Butor*, Colloque de Cerisy: *Approches de Michel Butor*, op. cit., p. 314.

than three versions of literary variations. This is also the task of both forms of explanations co-creating verbal interpretation of Beethoven's compositions and explanations where, in this case, the **descriptive musical analysis** is linked with **commentaries of a cultural character**.

Two types of narrative, which can be seen at first sight of the text, differ in a fundamental way. In the *Dialogue* they have been isolated both in nominal terms, that is to say one type is called *Interventions* [*Interventions*], the second – as *Glosses* [*Gloses*] and also typographically as normal writing is consistently reserved for sixteen *Interventions*, and italics – for *Glosses*. The difference between the discourses is determined by their different functions and practical applications, which sufficiently indicates the selected formula. Only the *Interventions* were and are read in public either at the "*concert-conférence*", or the "*concert-lecture*" (it is for this reason also that they are numbered), while the *Glosses* – in agreement with the etymology – exist only in graphic form[759]. At the same time, despite the indicated arguments, it could be maintained that the distinctiveness of the two types of narrative is somewhat illusory, since all narrative commentaries complement and reinterpret each other. *Interventions*, just like *Glosses*, are subject to the same rules of variation and ultimately prove to be attempts to merge musicological analytical discourse (analysis of the musical structure of Beethoven's *Variations*) with essayist discourse.

To sum up: the problem of variation or transformation of various literary structures (related by Michel Butor to the issue of polyphony[760]) has an extremely complex character in *Dialogue*. It is enough to say that the writer himself, preparing the book version for print, describes the text in a letter to Georges Perros with a word that does not require comment – "*incorrigible*"[761], cannot be bettered: In the situation of tension between texts, especially an *ad hoc* creation of intratextual relationships within a work, it is difficult to determine how Michael Riffaterre captures this as a theoretically, "stable picture of the text"[762]. Of course, the primary forms of intertextuality are extra-textual references on the line Butor–Beethoven, which determine the general rules of construction and provoke certain cultural connotations when reading. (The relationship Butor–Beethoven complements, moreover, other types of extra-textual references, namely, numerous literary allusions and quotations from Nerval, Baudelaire,

759 Michel Butor gives the reason for such a distinction in *Curriculum vitae*, op. cit., pp. 196–197.

760 See M. Butor, "Littérature et musique," in idem, *Improvisations sur Michel Butor. L'écriture en transformations*, op. cit., p. 268.

761 M. Butor, G. Perros, *Correspondance 1955–1978*, op. cit., p. 367.

762 M. Riffaterre, "Interpretation and Undecidability," in *New Literary History*, 2, Vol. 12 (1981): p. 227.

Chateaubriand and Shakespeare.) However, to autotextual relationships we must add extra-textual references (conditioned intersemiotic intertextuality), which causes particular reading difficulties over the range of the entire *Dialogue avec 33 variations*. The interpreter finds himself/herself in a labyrinth of intertextuality that forms as a result of attempts at literary interpretation of the musical form of variation by the writer. And it is just this labyrinth of intertextuality that determines the indeterminacy of interpretation – in the case of intertextual references that appear in *Dialogue* with a given meaning have, after all, placement in the zone of direct impact on a musical composition (by genological rooting in *Diabelli's Variations*), triple clarification by Butor of each of Beethoven's variations, and the use of two distinct groups of variations and (1-16, 17-33), and the collision of the poetic programme with two other types of commentaries, and finally penetration – within the realm of these comments – of musicological discourse into critical discourse. It is therefore difficult not to agree with Jean-Claude Vareille who says that Butor, while keeping in mind his intertextual practices, can be described as "the great manipulator of codes and texts"[763].

V. Other Butor

A result of the dialogue between Butor and Beethoven, in a sense, like his dialogue with Eugène Delacroix[764] and Rembrandt Van Rijn[765], turns out to be a palimpsest construction, "a form of writing, which has no predecessor in literature"[766]. The text is in and of itself unreadable and extremely hermetic. All attempts to grasp the specificity of the intertextual dialogue, as demonstrated by Béatrice Didier's efforts, lead either to a general, unsatisfactory label ("literary text"), or an imprecise formula (periphrases of the type: something more than a "translation" or a "programme")[767]. In reality, the effect of Butor's project is

763 J.-C. Vareille, "Butor ou l'intertextualité généralisée," op. cit., p. 293.

764 Also this time we take into account, as Butor stresses, not a "translation" of the image, understood as "the work of an art historian", but the subjective dialogue with the image which leads the recipient to visualise the image. M. Butor, *Dialogue avec Eugène Delacroix sur "L'Entrée des Croisés à Constantinople"*, Saint-Etienne: S'Printer, 1991, p. 10. See J. La Mothe, "La répétition interrompue ou peindre l'histoire, un polylogue intertextuel," in *Narratologie*, 4 (2001): pp. 333–345.

765 M. Butor, *Dialogue avec Rembrandt Van Rijn sur Samson et Dalila*, Paris: Abstème & Bobance, 2005.

766 D. et J.-Y. Bosseur, "Musicalités de Michel Butor," op. cit., p. 86.

767 See B. Didier, "Michel Butor et les variations Diabelli," op. cit., pp. 287, 288 ff. Similarly, Jürg Stenzl places *Dialogue* in the context of "translation", parody and imitation. J. Stenzl,

a kind of **hypertext** in both senses of the word: namely, etymological. This is because it possible to describe the text this way on account of the complexity of the typographical layout (here we can indicate the relationship with Mallarmé's tradition). This is especially true in Genette's sense of the word[768] because literary hypertext is, in principle, uninterpretable beyond musical hypotext. On account of these two arguments, we are free to believe that *Dialogue avec 33 variations* is sometimes metaphorically embraced by some critics of the formula "literary score".

However, in my opinion, it would be reasonable to speak about a literary score, defining in this way – in accordance with findings established here earlier – not the text of the word alone, but the literary function of the musical score. Strictly speaking, the score of Beethoven's *33 Variations in C major on a Waltz by Diabelli*, Op. 120 has been recognised as a literary score in the moment it proves to be necessary for the interpreter to explain the conditions of the *Dialogue*. And it is known from the first reading that Michel Butor treats Beethoven's score as a unique **literary writing space**; furthermore, he conceives each musical score as a particular form of book[769]. It is also known that in the writer's opinion, any looking into the score – even when it is cursory, unprofessional, and reduced to purely visual – allows for a better understanding of listened-to music: "It is very interesting, I think, to look at the score [...]. I can not read an orchestral score well; I do not read harmony, so I don't read like a musician: but I *see* the score, *watch* it, rather than not reading. [...] In the case of some musical works, what I see in the score, is as important as what I hear, and of course changes the way I listen"[770]. All consequences of such treatment of the musical score are also manifested beyond the music alone – in the experimental situation of *Dialogue avec 33 variations*.

It is a truism to argue that such an unusual publication, maintained in the formula of intermedial literature, for today's interpreter forms – as an intertextual construct – a difficult challenge. For in the moment of reading *Dialogue* the palimpsestial coexistence of two texts is immediately implied: literary and musical, which leads, despite the negative conclusion, to an interpretation of an interdisciplinary character. The interpreter, regardless of the purpose of interpretation, must reach

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"Le Dialogue de Michel Butor avec les «Variations Diabelli» de Beethoven," op. cit., pp. 66, 72.

768 See G. Genette, *Palimpsests: Literature in the Second Degree*, op. cit., pp. 8 ff. In his *Palimpsestes*, Gérard Genette, in spite of the fact that he analyses various "hyperartistic practices" in the ending of the book (ibid., pp. 384 ff.), he does not discuss problems defined as intersemiotic intertextuality here.

769 See M. Butor, "Composition littéraire et composition musicale," in *Communication et Languages*, 13 (1972): pp. 33–34.

770 *Les Métamorphoses: Butor*, op. cit., p. 39.

at the same time for the actual verbal text and the musical intertext (literary score) if he wants to consider the coexistence of two different phenomena as intended by the author. This eventually results in revealing Michel Butor's idea and drawing conclusions, above all, from the fact that the writer, at all costs, refuses to allow either linear or discursive reading of the text[771]. The reading "trajectory" selected each time by the interpreter makes the *Dialogue avec 33 variations*, like many other proposals from Butor, recognised today as a fine example of an "open work", that is a work susceptible to various interpretations (and, to use Umberto Eco's terminology again, as a realisation of a "work in movement"). The interpretation of the literary dialogue with Beethoven (as an interpretation of the second degree, an interpretation of an interpretation) encounters extremely strong resistance. Many among the interpreters – in the situation of searching for adequate formulae for Butor's writings – escape to such metaphorical expressions as "text-labyrinth", "aleatoric text"[772], or "score" *tout court*.

The musical trope, attractive to literary scholars for various reasons, and the possibility of using the musical model in literature have interested Michel Butor from the beginning of his work. Both musical models, according to Jean-Claude Vareille, realised through "**figures of intertextuality**"[773] make it possible to obtain in literature – through intertextual mediations – effects of fugal, polyphonic,contrapuntal constructs, and forms of variations or canon. Keeping Butor's kinds of realisation in mind, namely unclassifiable, hybrid forms of literature inspired by notes, the easiest course is to say that this writer "remains ever true to the «poetics of music»"[774]. In fact, in music he is looking for formal solutions, in the other grammar of literature, another form of literary expression, and it is probably from here that he takes away his belief that "the idea of the text as a score leads to a new concept of literature"[775]. Dragging out further arguments in favour of this thesis, both in the artistic discourse and in the essayist discourse, is directly related to an attempt to revise the views on the theme of literary reception. Butor, in this respect, is very consistent – he gives a specific, so to speak, threshold reading requirements related to intertextual interpretation. In the case of *Dialogue avec 33 variations*, he demands that the interpreter at least have acquaintance with the musical intertext – the literary score (Beethoven's composition), to see and explain the rules governing literary-musical bi-text.

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771 See J. La Mothe, *Butor en perspective*, op. cit., p. 11.

772 F. Rigal, *Butor: la pensée-musique*, op. cit., pp. 137 ff.

773 J.-C. Vareille, "Butor ou l'intertextualité généralisée," op. cit., p. 287. Emphasis – A.H.

774 F. Rigal, *Butor: la pensée-musique*, op. cit., p. 263.

775 M. Butor, *Improvisations sur Michel Butor. L'écriture en transformations*, op. cit., p. 267 (see the entire chapter XV: "Littérature et musique," pp. 245–271).

Summarising the current observations in a broader perspective, it should first be said that the **aesthetics of otherness** (complications caused by a musical way of thinking about literature and the form of intertextual references that appear in different texts) determines not just reading of Butor, but also, as a consequence, its current position amongst the representatives of contemporary literature. The question is very subtle. On the one hand, it would certainly be difficult to talk about a lack of interest in the French writer (a philosopher by training, who – it's worth mentioning – once prepared a doctorate in the same group as Jean-François Lyotard). This is especially true at a time when an edition of his collected work has been released onto the publishing market by publishers ("La Différence" – *Oeuvres complètes de Michel Butor*[776]), which will probably provide strong impetus for a more complete reception of the writer, essayist, poet, and reciter. On the other hand, many aspects of the creativity of the author of *Dialogue* are either still unknown to literary researchers, or require an interpretation or reinterpretation in a new light[777].

It can be easily seen today that interest in Butor, in the last few decades, has been one-sided and intentionally narrows down to certain episodes of his work, which morever well shows the state of Polish literary studies. It is unnecessary to prove that our reception of the French writer is very limited, given that our image of the author's creative output of tens of books has been reduced merely to the issue of the *nouveau roman* and some (furthermore, early) essays. Undoubtedly, in the awareness of Polish literary scholars (especially literary critics) there is an easily recognisable "classic" Butor. He is an essayist and writer and author of four high-profile novels from the 1950s: *Passage de Milan* (1954), *L'Emploi du temps* (1956), *La Modification* (1957), and *Degrés* (1960)[778], connected with the French trend of the new novel. However, little is known in Poland about the **other** Butor, sometimes not best understood by Western criticism, about the writer who decisively broke with the tradition of the *nouveau roman* already in the 1960s, categorically distancing himself against any traditional narrative forms and instead seeking radical literary solutions.

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776 Michel Butor's collected works were published in the period 2006–2010: *Oeuvres complètes de Michel Butor*, ed. M. Calle-Gruber, Paris: Éditions de la Différence, 2006 – Vol. I: *Romans*, Vol. II: *Répertoire 1*, Vol. III: *Répertoire 2*, Vol. IV: *Poésies 1: 1948–1983*; Paris 2007 – Vol. V: *Le Génie du lieu 1*, Vol. VI: *Le Génie du lieu 2*; Paris 2008 – Vol. VII: *Le Génie du lieu 3*, Vol. VIII: *Matière de rêves*; Paris 2009 – Vol. IX: *Poésie: 1984–2003*, Vol. X: *Recherches*; Paris 2010 – Vol. XI: *Improvisations*, Vol. XII: *Poésies 3: 2003–2009*.

777 Undoubtedly, the opinion expressed a few years ago by Jacques La Mothe is still valid. According to him, Michel Butor's whole body of work requires nowadays a renewed and thorough interpretation. See J. La Mothe, *Butor en perspective*, op. cit., p. 11.

778 Two novels are translated into Polish: *Odmiany czasu* (translated by E. Bąkowska, Warsaw: PIW, 1958) and *Przemiana* (translated by I. Wieczorkiewicz, Warsaw: PIW, 1960).

The text, *Mobile. Étude pour une représentation des États-Unis* [*Mobile: Study for a Representation of the United States*], was published in 1962 and is, in fact, the first attempt to create a "new literature" based on musical conventions[779]. A collage work that Jean-François Lyotard recognised as decisive[780] among Michel Butor's works was written at the time when the author had contact with the American reality (and, interestingly, at the moment of acquiring the literary technique of "*dripping*" from Jackson Pollock). Later comes the time, amongst other things, of closer interest in various arts, particularly painting and music, effects of which are *Description de San Marco* (1963), *Les mots dans la peinture* (1969), *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* (1971), *Boomerang* (1978), *Dialogue avec Eugène Delacroix sur "L'Entrée des Croisés à Constantinople"* (1991) and *Dialogue avec Rembrandt Van Rijn sur Samson et Dalila* (2005). Confronting literature with music, like confronting literature with painting, took place in Butor in accordance with the assumptions made back in the 1960s (in the later period he consequently consolidated this). In the cases of each of the fields of art it is possible to speak, in the writer's opinion, of concurrent problems of understanding[781], thus indicating that some analogies between different arts will become legitimate. The consequences of this way of thinking weighed heavily on the work of Butor's mature creativity (and also on its reception) – all of his proposals after casting off the form of the novel are manifestations of seeking "a new type of relationship between the arts"[782], or also – as Lucien Giraudo recently put it in the title of his book – intertextual "dialogue with the arts"[783].

779 The musical source of inspiration is revealed by Michel Butor himself: "I would never be able to execute a text such as *Mobile*, if I did not have the example of musical scores [...]" ("Musique et littérature," op. cit., p. 80).

780 Lyotard, when emphasising the importance of Butor's book, mainly refers to the issue of structure assembly. See "Quant à l'oeuvre Butor," op. cit., p. 233.

781 See M. Butor, "La musique, art réaliste," op. cit., p. 141.

782 D. et J.-Y. Bosseur, "Musicalités de Michel Butor," op. cit., p. 79.

783 L. Giraudo, *Michel Butor, le dialogue avec les arts*, op. cit. *Nota bene*, when writing about the "dialogue form" in Butor's works, Lucien Giraudo takes into account both the writer's dialogue with Beethoven, and the dialogue with Delacroix (see chapter 3 of part IV: "Le dialogue avec l'oeuvre d'art," pp. 155–160).

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Index

Albert-Birot Pierre 94, 223
Allen Graham 13, 22, 23, 24, 26, 238
Andréani Eveline 182, 229
Angenot Marc 20, 238
Apollinaire Guillaume 39, 92, 107, 113, 223, 239
Arp Hans 94
Arrau Claudio 199
Arroyas Frédérique 47, 229
Asher Linda 44, 245
Aspden Suzanne 7, 48, 229, 235
Auden Wystan Hugh 184
Bach Johann Sebastian 56, 61, 204, 234
Bachórz Józef 162, 235
Backès Jean-Louis 10, 36, 53, 155, 179, 228, 229, 230
Bagłajewski Arkadiusz 156, 161, 229
Bahti Timothy 58, 244
Bakhtin Mikhail 14, 22, 200, 245 251
Balbus Stanisław 21, 24, 26, 65, 79, 86, 122, 233, 235, 236, 238, 250
Ball Hugo 94
Balla Giacomo 94
Ballestra-Puech Sylvie 40, 237
Balzac Honoré de 46, 57, 179, 182, 223
Barańczak Anna 156, 172, 178, 193, 229
Barańczak Stanisław 12, 27, 35, 45, 46, 47, 54, 60, 61, 107, 111, 112, 121, 122, 130, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 191, 192, 193, 194, 195, 223, 225, 228, 232, 237, 238, 244, 251, 253
Barilier Étienne 35, 47, 232
Barras Vincent 94, 95, 96, 106, 130, 236, 237, 252
Barricelli Jean-Pierre 7, 36, 40, 47, 52, 78, 108, 155, 194, 228, 229, 234
Barthes Roland 9, 13, 15, 16, 18, 19, 21, 26, 27, 57, 66, 73, 91, 118, 133, 157, 238
Bartók Béla 136
Bass Alan 19, 241
Bassnett Susan 69, 238
Baudelaire Charles 41, 181, 200, 217
Bazan Andrzej 21, 240
Bazarnik Katarzyna 206, 239
Bąkowska Eligia 221, 225
Beaufils Marcel 43, 229
Beaufret Jean 203, 240
Beckett Samuel 56, 223, 233
Beethoven Ludwig van 12, 25, 28, 44, 46, 60, 61, 63, 147, 156, 159, 160, 161, 162, 164, 166, 171, 197, 198, 199, 200, 204, 207, 208, 209, 210, 211, 212, 214, 215, 216, 217, 218, 219, 220, 222, 223, 224, 227, 228, 229 231, 232, 233, 234, 236, 253
Béjart Maurice (Maurice-Jean Berger) 25
Belleguic Thierry 205, 207, 228, 229
Bellemin-Noël Jean 20, 239
Bennington Geoff 67, 246
Berger Guy 70, 239, 241
Bermann Sandra 87
Bernhart Walter 7, 10, 48, 51, 228, 229, 235
Bernheimer Charles 65, 70, 81, 82, 83, 85, 196, 237, 238, 240, 249
Bertrand Jean-Pierre 99, 231
Białoszewski Miron 11, 56, 57, 104, 109, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 223, 224, 232, 233, 235, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 249, 250, 251, 252, 253
Biedrzycki Krzysztof 192, 239
Bilczewski Tomasz 86, 239
Biłas-Pleszak Ewa 156, 229
Birus Hendrik 81, 245
Blaine Julien 94, 96, 239
Blamey Kathleen 9, 58, 248
Blistène Bernard 100, 116, 241
Block René 95, 232
Bloom Harold 13, 26, 27, 239
Błajet-Wilniewczyc Teresa 145, 237

Błoński Jan 39, 229
Bobillot Jean-Pierre 92, 93, 94, 102, 104, 105, 107, 109, 239
Bodin Svante 96
Bolecki Włodzimierz 21, 25, 85, 237, 239, 241, 246, 247, 253
Bonnerot Olivier-Henri 84, 239
Borne Michel 182, 229
Borowy Wacław 37
Bosseur Dominique 200, 201, 202, 203, 205, 218, 222, 228 229,
Bosseur Jean-Yves 38, 92, 94, 110, 200, 201, 202, 203, 205, 218, 222, 228, 229
Bossut Ticchioni Annette 201, 229
Boulez Pierre 203, 204, 230
Bourdieu Pierre 69
Bovy Jean François Antoine 160
Brahms Johannes 44, 61, 62
Bristiger Michał 184, 187, 191, 228, 229
Brodsky Josif 107
Brodzka Alina 46, 233
Broich Ulrich 20, 239
Brooke-Rose Christine 11, 241, 242
Brown Calvin S. 7, 10, 51, 53, 56, 77, 228, 229
Bruce Donald 22, 239
Brudnicki Jan Zdzisław 189, 239
Brugière Bernard 31, 239
Brunel Pierre 10, 70, 82, 84, 182, 202, 230, 236, 239
Brzostek Dariusz 98, 239
Bulatov Dmitry 98, 236
Burroughs William Seward 103
Butor Michel 9, 10, 11, 12, 28, 35, 56, 60, 63, 145, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 239, 240, 241, 242, 243, 245, 246, 251, 253
Byron George Gordon Noel 161, 181
Cage John 110, 149, 151
Calle-Gruber Mireille 56, 57, 60, 197, 198, 202, 221, 223, 224, 229, 230, 237, 241
Cancogni Anna 110, 242
Canova-Green Marie-Claude 20, 246
Cappi Pietro 216
Carter Robert 22, 176, 186, 244
Castellin Philippe 92, 94, 101, 102, 106, 237, 239, 250
Cavanagh Clare 189, 191, 237
Célis Raphaël 49, 52, 230
Chartin Jean-Jacques 49, 230
Chateaubriand François René de 218
Chevrel Yves 81, 85, 87, 240
Chęciński Jan 158
Chojak Jolanta 112, 113, 114, 121, 130, 240
Chopin Fryderyk 12, 13, 42, 46, 54, 60, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 170, 171, 175, 176, 177, 178, 179, 193, 223, 225, 234, 235, 240
Chopin Henri 11, 35, 46, 56, 92, 94, 95, 99, 100, 108, 109, 113, 132, 225, 240
Choromański Michał 59, 225
Ciechowicz Jan 126, 131, 240, 245
Cieślikowska Teresa 21, 36, 231, 233, 235, 240
Claudon Francis 31, 65, 78, 79, 80, 178, 183, 230
Clavel André 199, 240
Coelho Alain 199, 203, 228, 240
Collini Stefan 11, 241, 242
Collomb Michel 92, 128, 243
Combarieu Jules 52, 230
Compagnon Antoine 21, 22, 61, 201, 240
Compère Gaston 35, 60
Corre Christian 155, 230
Coste Claude 10, 155, 228, 229, 230
Croce Benedetto 39, 69, 240
Culler Jonathan 11, 21, 83, 240, 241, 242
Cupers Jean-Louis 7, 10, 43, 48, 49, 51, 52, 59, 62, 79, 156, 228, 230
Czanerle Maria 57, 240
Czaplejewicz Eugeniusz 21, 244, 249
Czekalski Stanisław 24, 240
Czermińska Małgorzata 80, 247, 250, 252
Czerny Carl 210
Czyżewski Tytus 132
Dahlhaus Carl 181, 193, 230, 231

Dällenbach Lucien 13, 197, 209, 240, 241
Dante Alighieri 200
Da Ponte Lorenzo 183, 184, 185, 188, 191, 193, 225
Dąbrowski Stanisław 8, 231
Debray-Genette Raymonde 13, 20, 241
Debussy Claude Achille 139
Degottex Jean 101
Delacroix Eugène 182, 218, 222, 224
Delay Florence 58, 241
Delville Michel 99, 231
Dembińska-Pawelec Joanna 46, 231
Derrida Jacques 13, 18, 19, 27, 30, 83, 112, 241, 244
Derveaux Marc 103, 231
Desbizet Annick 205, 207, 228, 229
Desoubeaux Henri 203, 228
Dethurens Pascal 84, 239
Diabelli Anton 12, 28, 60, 63, 197, 198, 199, 201, 207, 208, 209, 210, 211, 212, 214, 215, 216, 218, 219, 222, 223, 224, 231, 232, 233, 234, 236, 253
Dickens Charles 49, 52, 230
Didier Béatrice 201, 202, 208, 211, 216, 218, 231, 237
Dłuska Maria 45, 241
Dobrzyńska Teresa 21, 237
Donato Eugenio 30, 241
Donguy Jacques 99, 100, 103, 109, 116, 241
Dörffel Alfred 187, 226
Dostoyevsky Fyodor 142
Doubinsky Claude 9, 216, 242
Dróżdż Stanisław 98, 119, 235
Dubowik Henryk 37, 156, 231
Duchamp Marcel 103
Dufour Pierre 78, 241
Dufrêne François 95, 132
Dufrenne Mikel 40, 241
Duguet Pierre 71, 241
Dumoulié Camille 10, 202, 230
Dybel Paweł 130, 241
Dziadek Adam 25, 38, 241
Dziewulska Małgorzata 184, 228
Easthope Anthony 83, 244
Eco Umberto 11, 28, 110, 208, 220, 241, 242
Edelin Francis 99, 231
Egri Peter 38, 231
Eigeldinger Marc 24, 25, 242
Elektorowicz Leszek 123, 237
Eliot Thomas Stearns 41, 47, 136, 242
Elsner Emilia 157
Elsner Józef 178, 242
Escal Françoise 35, 36, 41, 48, 53, 231
Etiemble René 74, 80, 86, 242
Fabre Guilhem 106, 231
Fairclough Henry Rushton 39, 244
Fedecki Ziemowit 126
Fish Stanley 68, 72, 208, 242
Flaubert Gustave 20, 204, 225, 241
Francken Ruth 101, 225
Franczak Jerzy 56, 242
Frank Peter 26, 242
Frenz Horst 74, 248
Freud Sigmund 15
Fried István 87, 242
Frye Northrop 39, 40, 242
Fudemoto Hiroko 39, 240
Fuseli Henry 25
Gautier Théophile 31, 230
Gazda Grzegorz 25, 108, 241, 242, 253
Geiringer Karl 214, 231
Genette Gérard 9, 13, 14, 17, 18, 21, 23, 24, 26, 27, 30, 51, 189, 216, 219, 231, 242
Gibaldi Joseph 7, 40, 47, 52, 78, 108, 155, 194, 228, 234
Gide André 11, 197, 198, 251
Gier Albert 214, 236
Gifford Paul 22, 237
Gignoux Anne-Claire 13, 20, 31, 231, 242
Ginsberg Allen 136, 227
Giorno John 96
Giraudo Lucien 202, 211, 222, 242
Gleize Jean-Marie 55, 226
Globisz Krzysztof 107, 226
Głowiński Michał 13, 21, 43, 98, 108, 112, 116, 129, 187, 231, 240, 242, 243, 245, 247, 250
Gnisci Armando 84, 237
Godzich Wlad 14, 251
Goethe Johann Wolfgang von 25, 56, 200

Goliński Zbigniew 80, 247
Gołąb Maciej 168, 235
Gołąb Mariusz 111, 243
Goodwin William W. 37, 237
Gora Thomas 14
Gozzer Giovanni 68, 243
Górski Konrad 62, 231
Grabowski Mikołaj 144
Greene Roland 70, 238
Greet Anne Hyde 39, 223
Grochowski Grzegorz 133, 243
Gruber Gerold W. 214, 236
Grześczak Marian 156, 235
Grzymała Wojciech 158
Guattari Félix 67, 243
Gusdorf Georges 70, 71, 72, 243
Gysin Brion 95, 103, 132
Halbreich Harry 195, 231
Hansen-Löve Aage Ansgar 26, 243
Hanson Sten 96, 97, 106, 243
Harmat Andrée-Marie 27, 243
Hartmann Victor 25
Hartwig Julia 107
Hatten Robert 29, 231
Hausmann Raoul 94
Hayse Joseph M. 182, 226
Heath Stephen 15, 57, 73, 238
Hebel Udo J. 22, 237
Heidsieck Bernard 11, 35, 38, 56, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 113, 116, 128, 130, 131, 132, 133, 225, 226, 231, 236, 237, 238, 239, 241, 243, 253
Heim Michael Henry 44, 61, 226
Heisser Jean-François 60, 199
Hejmej Andrzej 24, 30, 36, 43, 65, 78, 79, 122, 228, 231, 232, 233, 236, 237, 238, 250
Helbig Jörg 26, 236
Helbo André 206, 243
Herbert Zbigniew 107
Hering Ludwik 119, 131
Hernández Felisberto 35
Hertz Paweł 107
Higgins Dick 26, 35, 92, 95, 109, 110, 232, 243
Hodor Jadwiga 137, 138, 144, 232, 243
Hoffmann Ernst Theodor Amadeus 179, 182, 226
Hollingdale R. J. 10, 233
Hong Edna H. 188, 244
Hong Howard V. 188, 244
Hopkins John 17, 19, 30, 35, 65, 70, 82, 161, 196, 236, 238, 240, 241, 246, 249
Horace (Quintus Horatius Flaccus) 39, 244
Houdebine Jean-Louis 19, 241
Howard Richard 16, 225, 238
Hubaut Joël 96
Hummel Johann Nepomuk 210
Hunkeler Thomas 47, 232
Huxley Aldous 7, 59, 62, 230
Ingarden Roman 91, 244
Ionesco Eugène 142, 151, 244
Irzykowski Karol 56, 142, 143, 242
Isou Isidore 94
Iwański August 165, 226
Iwaszkiewicz Anna 148, 236
Iwaszkiewicz Jarosław 35, 46, 57, 60, 61, 62, 148, 226, 231, 233, 234, 236
Janaszek-Ivaničková Halina 20, 75, 76, 79, 86, 239, 244, 248
Janicot Françoise 97, 101, 106, 243
Jankowicz Grzegorz 98, 110, 232
Jantsch Erich 71, 244
Jaracz Stefan 144
Jardine Alice 14
Jarecki Andrzej 126, 237
Jarosiński Zbigniew 80, 247
Jauss Hans-Robert 58, 244
Jean-Aubry Gérard 55, 226
Jeanneret Sylvie 47, 232
Jencks Charles 31, 152, 244
Jenny Laurent 13, 21, 22, 23, 176, 186, 244
John Paul II (Karol Wojtyła) 107, 226
Johnson Barbara 18, 241
Johnson Bengt Emil 96
Jost François 85
Joubert Claude-Henry 63, 232
Joyaux Georges 242
Joyce James 206, 239
Judkowiak Barbara 187, 232

Kagel Mauricio 137, 138, 140, 141, 142, 143, 232
Kaliszewski Wojciech 187, 244
Kandziora Jerzy 191, 244
Kantor Tadeusz 146
Karasińska Marta 11, 120, 135, 138, 145, 148, 149, 150, 152, 244
Karkoschka Erhard 138, 234
Kasperski Edward 20, 21, 74, 86, 132, 244
Kearns James 83, 244
Kerényi Grácia 118, 121, 124, 131, 244
Kessler Joseph Christoph 163
Khlebnikov Velimir 94, 109
Kierkegaard Søren 188, 194, 195, 244
Kinderman William 210, 232
Kirchner Hanna 122, 248
Kistner Karl Friedrich 157
Kleiner Juliusz 37, 244
Klein Julie Thompson 67, 68, 70, 71, 72, 75, 244
Klein Michael Leslie 29, 232
Klejnocki Jarosław 189, 245
Kłoczowski Piotr 184, 228
Koering René 201, 232
Kofin Ewa 144, 150, 245
Kolbuszewski Jacek 156, 161, 164, 232
Konieczny Jerzy 37, 156, 231
Konstantinović Zoran 40, 65, 72, 81, 228, 245, 252
Kopciński Jacek 57, 118, 122, 124, 126, 131, 133, 232, 245
Köpeczi Béla 26, 248
Korska Joanna 141, 143, 145, 146, 150, 232
Kosko Allan 124, 127, 223
Kostkiewiczowa Teresa 98, 108, 187, 247, 250
Kott Jan 157, 245
Kowalczykowa Alina 162, 235
Krajewska Anna 124, 126, 245
Kristeva Julia 13, 14, 15, 18, 19, 21, 25, 26, 200, 241, 245
Królikowski Józef Franciszek 178, 179, 245
Kruchenykh Aleksei 94, 109
Krynicki Ryszard 107
Kuc Monika 11, 146, 237
Kulawik Adam 158, 245
Kuncewiczowa Maria 45, 60, 61, 62, 63, 226
Kundera Milan 35, 44, 60, 61, 63, 226, 245
Kunz Tomasz 123, 245
Kurpiński Karol 178, 179, 232
Lach Friedhelm 110, 227
Lack Stanisław 37
Lamardeley Marie-Christine 31, 239
Lambert Jean-Clarence 124
La Mothe Jacques 198, 218, 220, 221, 245
Lapalus Marie 101, 102, 106, 237
Laporte Roger 47, 229
Larthomas Pierre 120, 246
Lautréamont de (Isidore Lucien Ducasse) 15, 186, 245
Le Calvez Éric 20, 246
Lécroart Pascal 106, 231
Legeżyńska Anna 84, 189, 246
Legrand Véronique 100, 116, 241
Leitch Vincent B. 19, 67, 68, 73, 238, 246
Lessing Gotthold Ephraim 35, 161, 246
Lévi-Strauss Claude 30, 40, 73, 233, 246
Lewin Jane E. 17
Lhomeau Franck 199, 240
Libera Antoni 189, 237
Libucha Iwona 123, 246
Lindepuu Hendrik 146
Liszt Ferenc 24, 25, 61, 62, 160, 210
Locatelli Aude 54, 78, 80, 107, 233
Lodato Suzanne M. 7, 48, 229, 235
Lubach Andrzej 126, 237
Lyons Terese 16, 249
Lyotard Jean-François 67, 70, 83, 197, 202, 221, 222, 237, 246
Łapiński Zdzisław 112, 240, 242, 245, 247, 250
Macksey Richard 30, 241
Magritte René 25
Mai Hans-Peter 21, 22, 246
Majcherek Janusz 131, 246
Majchrowski Zbigniew 126, 245
Makowiecki Tadeusz 43, 162, 178, 233
Malecka Teresa 144, 234
Mallarmé Stéphane 10, 15, 35, 46, 55, 97, 113, 197, 200, 203, 206, 207, 211, 219, 226, 229, 230, 245, 246

Mann Maurycy 69, 246
Mann Thomas 35
Man Paul de 149
Marinetti Filippo Tommaso 94, 109
Marin Thierry 56, 233
Markiewicz Henryk 13, 21, 41, 236, 243, 246
Markowski Andrzej 141
Markowski Michał Paweł 23, 85, 152, 247
Marmand Francis 203, 204, 228, 237
Martel Richard 94, 239
Martuszewska Anna 91, 233
Marx William 48, 233
Massin Jean 182, 228
Massumi Brian 67, 246
Matracka-Kościelny Alicja 148, 236
Matuszewski Ignacy 39, 246
McCormick Edward Allen 35, 161, 246
McLaughlin Martin 28, 241
Mencwel Andrzej 86
Mendelssohn-Bartholdy Felix 24, 51
Mercenier Marcelle 199
Mercier Philippe 62, 230
Meschonnic Henri 39, 205, 246
Messiaen Olivier 195, 231
Métail Michèle 11, 96, 101, 113, 226, 236
Meyerbeer Giacomo 46, 182
Michalski Grzegorz 184, 228
Michałowska Teresa 80, 247
Mickiewicz Adam 59, 114, 116, 117, 118, 119, 120, 161, 235, 239
Miczka Tadeusz 24, 246
Miketta Janusz 167, 233
Mikos Marek 138, 246
Mikuli Karol 160
Milesi Laurent 20, 246
Miller Elinor S. 9, 230
Miller Richard 9, 16, 57, 91, 118, 238
Miłosz Czesław 57, 107, 246
Milosz Oscar Vladislas de Lubicz 20, 239
Młodnicka Wanda 155, 159, 160, 163, 164, 165, 177
Mocarska-Tycowa Zofia 161, 250
Mochnacki Maurycy 161, 178, 179, 246
Moi Toril 14
Molière (Jean-Baptiste Poquelin) 181, 200
Molina Tirso de (Gabriel Téllez) 181
Mondor Henri 55, 226
Montaclair Florent 40, 228
Moura Jean-Marc 40, 237
Moutote Daniel 197, 206, 211, 246
Mozart Wolfgang Amadeus 12, 44, 47, 54, 60, 63, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 200, 213, 215, 216, 226, 228
Możejko Edward 87, 246
Müller Wilhelm 27
Münster Arnold 216, 233
Musset Alfred Louis Charles de 186
Mussorgsky Modest 25
Nattiez Jean-Jacques 53, 62, 233
Nawarecki Aleksander 46, 231
Nelligan Émile 166, 226, 236
Nerval Gérard de (Gérard Labrunie) 200, 217
Newell William H. 68, 244
Newman Channa 9, 216, 242
Newman Ernest 56, 234
Newton Ken 83, 244
Niedźwiedź Jakub 24, 65, 79, 122, 233, 235, 236, 238, 250
Nietzsche Friedrich 10, 38, 233
Norwid Cyprian Kamil 114
Novák Ladislav 99
Nowicka Elżbieta 187, 232
Nowicka-Jeżowa Alina 20, 76, 82, 236, 247
Nyczek Tadeusz 143, 147, 189, 192, 237, 247
Nycz Ryszard 13, 21, 23, 24, 25, 26, 72, 74, 82, 85, 115, 118, 133, 152, 243, 246, 247
Okopień-Sławińska Aleksandra 98, 108, 187, 247, 250
Ollier Claude 56, 57, 230
Opacki Ireneusz 46, 231
Opalski Józef 41, 46, 162, 233
Ordyniec Jan Kazimierz 35, 161, 244
Orr Mary 13, 23, 24, 26, 247
Paderewski Ignacy Jan 166
Pageaux Daniel-Henri 65, 247
Pagnoulle Christine 99, 231
Palmade Guy 67, 247
Paluszkiewicz-Magner Joanna 166, 226
Panas Władysław 80, 247

Parker Charlie 203
Pascal Blaise 44
Pasternak Boris 35
Peiper Tadeusz 42, 103, 247
Penderecki Krzysztof 25, 247
Perros Georges 199, 207, 217, 240
Peszek Jan 145, 151, 237
Peterkiewicz Jerzy 107, 226
Pfister Manfred 19, 20, 248
Pichois Claude 70, 75, 82, 239, 248
Picot Marie-Laure 100, 238
Pietraszko Stanisław 68, 248
Piette Isabelle 7, 45, 48, 52, 53, 54, 233
Pilch Jerzy 189, 237
Pinget Robert 47, 229
Pistone Danièle 10, 155, 179, 228, 229, 230
Piwkowska Anna 189, 237
Plett Heinrich E. 19, 25, 27, 29, 246, 248
Plutarch 37, 237
Podraza-Kwiatkowska Maria 42, 233
Poklewska Krystyna 157, 159, 227, 248
Pollock Jackson 222
Pomey Louis 158, 162, 223
Ponge Francis 55, 61, 226
Popovič Anton 26, 248
Poprawa Adam 122, 192, 233, 248
Portella Eduardo 67, 236, 243
Posnett Hutcheson Macaulay 85, 248
Pound Ezra Weston Loomis 103
Pousseur Henri 201, 203, 204, 207, 209, 211, 212, 229, 230, 233
Prokop Jan 123, 250
Proust Marcel 9, 62, 157, 197, 203, 233, 240, 242
Prószyński Stanisław 122, 248
Prudon Montserrat 38, 94, 229
Przyboś Julian 42, 248
Pszczołowska Lucylla 41, 171, 248
Pugh Anthony R. 208, 233
Pushkin Alexander Sergeyevich 181
Pusłowski Franciszek-Xawery 60, 61, 226
Rabau Sophie 22, 248
Raillard Georges 200, 229, 231, 232
Raszewski Zbigniew 66, 91, 248
Ratajczakowa Dobrochna 126, 245
Raubaud Jacques 58, 241
Ravel Maurice 25
Réda Jacques 55, 203, 204, 226, 228, 237
Remak Henry H. H. 69, 74, 76, 77, 81, 85, 248
Rembrandt Harmenszoon van Rijn 218, 222, 224
Resweber Jean-Paul 67, 70, 71, 72, 248
Ricardou Jean 99, 248
Richter Sviatoslav 199
Ricoeur Paul 9, 26, 40, 58, 248
Riemann Hugo 57
Riffaterre Michael 13, 16, 17, 19, 21, 22, 23, 25, 26, 27, 28, 83, 146, 156, 183, 217, 249
Rigal Florence 11, 145, 202, 203, 205, 206, 207, 220, 233
Riley Terry 140
Rimbaud Arthur 92, 107, 204, 225, 239
Rizek Martin 47, 232
Robbe-Grillet Alain 25
Roche Denis 92, 107, 239
Roche Maurice 60, 61, 226
Roguski Piotr 81, 83
Rolland Romain 35, 60, 61, 227
Ronsard Pierre de 35, 41
Ronse Henri 19, 241
Rorty Richard 11, 241, 242
Rostworowski Karol Hubert 35, 57, 59, 60, 61, 226, 227, 249
Roudiez Leon S. 14
Rousseau André-Marie 70, 75, 82, 239, 248
Rousseau Jean-Jacques 161
Różewicz Tadeusz 42, 249
Ruiz III Nicholas 67, 238
Ruprecht Hans-George 18, 249
Rutkowski Krzysztof 112, 115, 117, 118, 122, 129, 249
Rymkiewicz Jarosław Marek 107, 182, 185, 227
Sadowski Witold 111, 113, 118, 249
Said Edward W. 27, 249
Samoyault Tiphaine 13, 249
Sandauer Artur 56, 126, 127, 128, 132, 223, 237
Saran Franz 58

Saussure Ferdinand de 14, 19, 250
Saussy Haun 82, 236
Scarpetta Guy 19, 241
Schaeffer Bogusław 11, 12, 92, 120, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 227, 232, 234, 235, 236, 237, 243, 244, 246, 249, 250, 251
Schäffer Pierre 102
Scher Steven Paul 7, 8, 10, 26, 40, 47, 48, 51, 52, 65, 72, 108, 155, 194, 228, 229, 234, 235, 252
Schiller Friedrich von 161
Schindler Anton 210, 234
Schleiermacher Friedrich 39
Schlésinger Maurice 46, 157
Schmid Marion 22, 237
Schmid Paul 22, 237
Schmid Wolf 26, 243
Schnitzler Arthur 35, 60
Schnitzler Günter 181, 231
Schönberg Arnold 204
Schubert Franz 12, 27, 45, 61, 180, 187, 210, 223, 227, 228
Schumann Robert 61, 160, 163
Schweitzer Albert 56, 234
Schwitters Kurt 35, 94, 110, 227
Seweryn Agata 27, 234
Sexl Martin 69
Shakespeare William 25, 157, 200, 218
Shapiro Norman R. 38, 228
Shin Soo-Jung 138, 234
Showalter Elaine 27, 249
Shuster Carolyn 158, 234
Siedlecki Franciszek R. 42, 249
Siemdaj Ewa 25, 247
Siepe Hans Theo 11, 198, 251
Sievers Eduard 58
Simonides of Ceos 37
Skarbowski Jerzy 46, 156, 234
Skolimowski Jerzy 127, 237
Skórczewski Krzysztof 192
Skrendo Andrzej 42, 249
Skwara Marek 38
Skwarczyńska Stefania 85, 249
Sławek Tadeusz 87, 133, 250
Sławiński Janusz 13, 21, 36, 98, 108, 109, 123, 187, 231, 233, 235, 237, 243, 247, 250
Słowacki Juliusz 27, 37, 39, 234, 244, 246
Słuszkiewicz Edmund 42, 248
Smet Monique de 62, 230
Sójka Jacek 68, 248
Sollers Philippe 44, 63, 227
Spatola Adriano 94, 99, 250
Spivak Gayatri Chakravorty 19, 82, 241, 250
Stachura Edward 112, 115, 117, 122, 249
Stala Marian 193, 250
Stallknecht Newton Phelps 74, 248
Stanek-Peszkowska Gabriela 136, 237
Staniszewski Jacek 109, 250
Stańczakowa Jadwiga 113, 250
Starobinski Jean 14, 197, 202, 237, 250
Stawowy Ludomira 138, 234
Stefański Lech Emfazy 116
Stehr Nico 67, 251
Stempel Wolf-Dieter 26, 243
Stendhal (Henri Beyle) 157
Stenzl Jürg 28, 208, 209, 214, 219, 234
Stern Anatol 109
Stockhausen Karlheinz 137, 138, 140
Stravinsky Igor 203, 204
Stróżewski Władysław 137, 250
Strunz Jacques 183
Strzyżewski Mirosław 160, 250
Studencki Władysław 156, 160, 164, 250
Styan John Louis 66, 91, 250
Sudolski Zbigniew 155, 156, 160, 163, 175, 227, 234, 238
Sugiera Małgorzata 138, 145, 151, 232, 234, 235, 236, 250
Swinarski Konrad 66
Sydow Bronisław Edward 158, 228
Synowiec Ewa 137, 138, 141, 234
Szaket Jan 189, 245
Szaruga Leszek 190, 250
Szczerski Piotr 148
Szczęsna Ewa 26, 250
Szulc Tadeusz 37, 38, 39, 53, 234
Szwajgier Krzysztof 144, 149, 150, 234

Szwarcman Dorota 98, 235
Szymborska Wisława 107, 189, 192, 227, 237
Śniecikowska Beata 38, 189, 251
Tàpies Antoni 101
Taranienko Zbigniew 115, 117, 123, 131, 251
Tardieu Jean 59, 251
Tenner Juliusz 37
Theis Raimund 11, 198, 251
Thomas Aquinas 195
Thompson John B. 9, 58, 248
Todorov Tzvetan 14, 22, 176, 186, 244, 251
Tokarz Joanna 59, 235
Tolstoy Lev Nikolayevich 25
Tomaszewski Mieczysław 24, 25, 158, 159, 162, 167, 177, 235, 247
Topia André 31, 239
Toruńczyk Barbara 189, 237
Tötösy de Zepetnek Steven 76, 81, 85, 251
Toudoire-Surlapierre Frédérique 106, 231
Trznadel-Szczepanek Anna 115, 251
Ujejski Kornel 13, 46, 54, 60, 64, 155, 156, 157, 158, 159, 160, 162, 163, 164, 165, 166, 167, 168, 170, 171, 172, 173, 175, 176, 177, 178, 179, 193, 227, 228, 238, 248, 250, 252
Ulicka Danuta 20, 74, 132, 244
Vajda György M. 26, 77, 78, 248, 251
Valéry Paul 197
Van Tieghem Paul 81, 85
Vareille Jean-Claude 11, 198, 200, 201, 206, 218, 220, 251
Venclova Tomas 107, 189, 237
Verlaine Paul 38, 228
Vernois Paul 59, 251
Viardot-García Pauline 158
Villon François 41
Waelti-Walters Jennifer 201, 235
Walaciński Adam 139, 235
Waller Margaret 15, 245
Warren Austin 41, 81, 251
Wasylewski Stanisław 177, 251
Wąchocka Ewa 148, 251
Webern Anton 144, 204
Weidenfeld George 30, 73, 246
Weinfield Henry 55, 206, 226
Weingart Peter 67, 251
Weisinger Herbert 242
Weiss Tomasz 41, 236
Weiss-Grzesiński Marek 187
Weisstein Ulrich 10, 40, 51, 65, 72, 85, 228, 252
Wellek René 41, 81, 82, 85, 251
Werner Mateusz 117, 251
Wessel Christian Rudolph 157
Węgrzyniak Rafał 66, 251
Whiteside Shaun 38, 233
Wieczorkiewicz Irena 221, 225
Wiegandt Ewa 36, 47, 235
Wild Leonia 13, 160, 163, 164, 165, 166, 175 176, 178, 179
Wilmański Tomasz 98, 252
Winn James Anderson 36, 52, 53, 235
Winter Sarah 87
Wirpsza Witold 156, 162, 179, 182, 228, 235
Wiśniewski Jerzy 122, 235
Witkiewicz Stanisław Ignacy 132
Witkowska-Zaremba Elżbieta 168, 235
Wolf Werner 7, 10, 26, 28, 29, 31, 47, 51, 228, 235
Wóycicki Kazimierz 41, 42, 58, 252
Wróblewski Kazimierz 155, 159, 252
Wyczynski Paul 166, 235
Wyka Kazimierz 132, 133, 252
Wysłouch Seweryna 38, 238, 252
Wyspiański Stanisław 43, 162, 178, 233
Wyss André 97, 110, 236
Young La Monte 140
Zagajewski Adam 45, 107, 228
Zając Joanna 135, 136, 137, 138, 143, 144, 145, 146, 148, 150, 151, 232, 234, 235, 236, 250
Zakrzewski Bogdan 21, 240
Zawadzki Wacław 165, 226
Zawodziński Karol Wiktor 37
Zenck Martin 214, 236
Zgorzelski Czesław 41, 236
Zhirmunsky Viktor 81
Ziemba Kwiryna 80, 252
Zieniewicz Andrzej 129, 252
Zima Peter V. 26, 237

Ziomek Jerzy 21, 237
Zumthor Paul 94, 100, 115, 240, 252
Zurbrugg Nicholas 72, 94, 130, 236, 237, 252
Zwolińska Elżbieta 80
Żeromski Stefan 148
Życzyński Henryk 161, 246

Subject index

aesthetics 7, 9, 31, 36, 43, 72, 76, 108, 118, 130, 132, 133, 138, 150, 159, 165, 179, 198, 221
  aesthetics of orality 114, 118
  aesthetics of otherness 198, 221
  aesthetics of "writing aloud" 133
aleatorism 143, 146
allusion 17, 24, 45, 51, 53, 101, 143, 182, 186, 187
  cultural allusion 44
  literary allusion 17, 217
amplification 99, 125, 201
analogy 36, 39, 41, 43, 45, 58, 77, 85, 91, 102, 114, 116, 121, 146, 156, 173, 185
aria 12, 46, 54, 60, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 192, 194, 195, 216
autotextuality 99, 149
bricolage 12, 18, 21, 30, 207, 208
  intertextual/intermedial bricolage 30
  linguistic bricolage 149
  postmodern bricolage 12
collage 52, 96, 102, 103, 115, 125, 135, 136, 143, 145, 146, 152, 222
comparative literature 9, 22, 30, 40, 47, 51, 64, 65, 69, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87
  cultural comparative literature 22, 76, 80, 82, 84, 85, 86
  interartistic comparative literature 79
  interdisciplinary comparative literature 40, 51, 65, 66, 74, 75, 76, 78, 79, 80, 85, 86
  new comparative literature 81, 85
  postmodern comparative literature 73, 83, 86
  "traditional" comparative literature 64, 74, 77, 82, 84, 85
contrafactum 46, 195
correspondence of arts 9, 35, 79, 179, 193
cultural anthropology 76, 82
decomposition 143, 146, 151
deconstruction 19
dialectics 123, 148, 151
  creative dialectics 137
  dialectics of reception 151
dialogism 14, 148, 204, 216
ekphrasis 37
genetic criticism 19, 20, 22
graphic 11, 12, 61, 92, 95, 96, 99, 100, 101, 102, 105, 107, 110, 111, 113, 115, 119, 120, 122, 125, 127, 129, 133, 135, 137, 139, 140, 144, 145, 206, 207, 217
hermeneutics 58, 80
homo sonorus 98
hypertext 16, 18, 23, 26, 219
hypotext 18, 219
imagology 20
improvisation 97, 105, 204, 210
influence 7, 8, 19, 20, 23, 26, 41, 70, 81, 84, 85, 94, 117, 156, 163, 181, 202
influenceology 20
inspiration 8, 53, 156, 165, 198, 204, 205, 207, 209, 222
interdisciplinarity 26, 65, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 83, 86, 87, 196
interference 8, 37, 102, 129, 135, 191
intermediality 25, 26, 27, 28, 29, 85, 104, 108, 110, 150, 198
interpretation 7, 8, 9, 11, 12, 13, 16, 17, 18, 21, 24, 26, 27, 29, 35, 43, 44, 46, 48, 49, 54, 56, 58, 60, 61, 62, 63, 64, 71, 77, 79, 80, 86, 91, 101, 107, 111, 113, 115, 117, 118, 122, 124, 130, 135, 136, 137, 143, 144, 146, 150, 151, 152, 153, 155, 156, 157, 159, 160, 164, 165, 166, 173, 175, 176, 178, 180, 188, 194, 198, 199, 208, 209, 212, 214, 215, 216, 217, 218, 219, 220, 221
  artistic/literary/poetic interpretation 31, 45, 60, 63, 162, 164, 165, 166, 167 172, 174, 177, 181, 208, 218
  autointerpretation 113
  intertextual interpretation 18, 60, 220
  musical interpretation 9, 91, 164, 166, 175

intertext 15, 16, 17, 28, 29, 30, 31, 43, 45, 46, 48, 54, 59, 63, 66, 166, 171, 174, 179, 183, 190, 193, 217, 220
musical intertext 29, 30, 31, 36, 45, 46, 48, 54, 59, 63, 166, 171, 174, 190, 216, 220
intertextuality 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 49, 65, 85, 99, 113, 150, 156, 157, 186, 197, 198, 200, 201, 208, 217, 218, 220
aleatory intertextuality 17, 156, 157
autointertextuality 150
external intertexuality 99
generalised intertextuality 197, 198, 201
internal intertextuality 99
intersemiotic intertextuality 27, 30, 208, 218, 219
modern theory of intertextuality 26
obligatory intertextuality 17, 156
pseudo-intertextuality 29
transartistic intertextuality 27
intratextuality 99
libretto 180, 183, 184, 185, 187 189, 191, 194
literary bi-text 60
literary-musical bi-text 208, 220
literature 7, 8, 9, 10, 11, 13, 17, 19, 20, 22, 23, 24, 25, 26, 27, 29, 30, 31, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 47, 48, 49, 51, 52, 54, 56, 59, 60, 61, 62, 64, 65, 66, 67, 68, 69, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 85, 91, 94, 99, 104, 107, 108, 110, 113, 116, 117, 118, 123, 128, 131, 132, 155, 160, 162, 175, 178, 179, 181, 182, 184, 189, 193, 194, 195, 197, 198, 199, 202, 203, 204, 205, 206, 207, 208, 216, 218, 219, 220, 221, 222
intermedial literature 60, 107, 219
oral literature 11, 116, 117, 118, 128
literature in music 51, 52, 108, 202
mimesis 30
multiculturalism 85
multimediality 29, 31, 72, 110
music 7, 8, 9, 11, 23, 24, 25, 29, 30, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 51, 52, 53, 54, 57, 60, 61, 62, 63, 64, 65, 66, 77, 78, 80, 91, 97, 100, 103, 107, 108, 110, 119, 121, 122, 135, 136, 137, 138, 139, 140, 141, 142, 144, 145, 146, 149, 150, 151, 152, 155, 156, 158, 159, 160, 161, 162, 163, 164, 165, 166, 171, 173, 174, 175, 178, 179, 181, 182, 183, 184, 187, 189, 193, 194, 195, 198, 199, 200, 201, 202, 203, 204, 205, 206, 208, 209, 215, 219, 220, 222
audiovisual music 141
classical music 204
contemporary music 92, 142
electronic music 96
experimental music 110, 130
folk music 167, 175
instrumental music 136
jazz music 203
new music 135, 137, 139, 140, 141, 145, 146, 152
post-serial music 57
vocal music 24, 29, 51, 195
musicality 36, 37, 40, 41, 42, 43, 47, 49, 57, 136, 149, 150, 151, 161, 205
metamusicality 150
musical notation 30, 35, 45, 54, 58, 59, 66, 91, 121, 122, 140, 145, 156, 167
music in literature 7, 8, 10, 29, 35, 36, 43, 45, 47, 48, 49, 52, 108, 155, 175, 179, 194, 195
musical structures and techniques 7, 8, 40, 45, 47, 202, 204
verbal music (thematisation of music) 8, 29, 40, 45, 46, 47
word music 8, 47
musicology 52, 76, 79, 80, 84, 144, 193
nouveau roman 20, 197, 204, 221
orality 113, 114, 115, 116, 117, 118, 119, 129, 130, 132
secondary orality 115, 116, 118, 129
parallel 35, 77, 80, 85, 91, 109, 122, 124, 129, 131 132, 159, 182, 183, 185, 186, 215
paraphrase 39, 83, 149, 185, 193
romantic paraphrase 155
paratextuality 13, 18, 45, 48, 149
performance 29, 30, 53, 92, 93, 94, 96, 97, 100, 101, 102, 107, 110, 112, 115, 121,

124, 131, 133, 136, 138, 142, 143, 144, 146, 147, 151, 158, 162, 165, 175, 206
phonicness 112, 113, 117, 133
poème-partition 11, 56, 91, 92, 93, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 110, 130, 132
poetics 20, 23, 48, 115, 132, 146, 148, 158, 191, 192, 220
intertextual poetics 23, 26
melic poetics 45
sound poetics 104, 155
poetry 35, 37, 38, 39, 40, 41, 42, 47, 52, 55, 56, 57, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 104, 105, 106, 107, 108, 109, 110, 112, 113, 114, 117, 118, 123, 124, 130, 131, 132, 133, 148, 159, 160, 161, 163, 172, 175, 192, 193
action poetry / poetry in action 93, 106, 110, 123, 131
asemantic poetry 95, 97
concrete poetry 108, 109, 110, 119, 133
figurative poetry (carmina figurata) 37, 95, 189
melic poetry (melic verse) 45, 155
multimedia poetry 93
oral poetry 35, 94, 96, 112, 130
phonetic poetry 108
phonic poetry 98, 108
semantic poetry 96, 130
sound poetry 11, 35, 38, 46, 56, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 102, 103, 104, 105, 106, 107, 108, 109, 110, 112, 113, 116, 124, 125, 128, 130, 131, 132, 133, 155, 185, 195
technological poetry 96
traditional poetry 106, 107, 105
polyphony 14, 217
postmodernism 19, 31, 150
quotation 14, 17, 29, 53, 60, 61, 62, 63, 64, 83, 114, 121, 129, 133, 182, 194, 198, 200, 201, 215, 218
intersemiotic quotation 31, 61, 62, 63, 64, 209, 211, 215
musical quotation 35, 45, 54, 60, 61, 62
reading 12, 13, 16, 17, 18, 19, 22, 28, 29, 30, 42, 56, 58, 60, 83, 96, 100, 106, 107, 117, 118, 119, 125, 126, 130, 131, 136, 151, 156, 163, 176, 197, 198, 208, 215, 218, 219, 220, 221
intertextual 16, 17, 22, 157
musical-literary reading 47
public reading 95, 101, 102, 106, 109
reading-writing 198
ready made 103, 117
realisation 8, 28, 29, 31, 46, 54, 56, 60, 71, 91, 92, 93, 94, 95, 96, 97, 98, 99, 101, 102, 104, 105, 106, 107, 109, 112, 113, 115, 116, 118, 119, 120, 123, 129, 130, 131, 135, 137, 138, 140, 142, 143, 148, 162, 164, 177, 179, 185, 188, 189, 197, 198, 199, 200, 204, 206, 209, 220
public realisation 94, 106, 107, 110, 115, 117, 123, 130, 131, 199
sound realisation 93, 97, 101, 107, 112
stage realisation 56, 91, 97, 119, 120, 129
score 8, 9, 10, 11, 12, 29, 30, 31, 46, 53, 54, 55, 56, 57, 58, 59, 60, 63, 64, 66, 91, 92, 94, 99, 100, 101, 102, 107, 109, 119, 120, 121, 122, 135, 136, 138, 139, 140, 141, 142, 143, 145, 146, 152, 153, 187, 197, 205, 206, 207, 211, 216, 219, 220
contemporary score 140
dramaturgical score 11, 144, 145
graphic score 92, 139, 145
implied score 60, 63, 64, 153, 207, 208
literary score 8, 27, 28, 29, 30, 31, 51, 53, 54, 55, 58, 59, 60, 61, 64, 66, 157, 167, 203, 205, 206, 219, 220
musical score 11, 29, 46, 53, 55, 57, 58, 64, 96, 110, 122, 139, 145, 160, 205, 206, 207, 219, 222
score of literary text 55
score without notes 55, 122
sound poetry score 92, 102
stage score 11, 122, 145
theatrical score 11, 57, 66, 119, 121, 122, 129, 145, 146
verbal score 100, 118

semiotics 16, 78, 84
intertextual semiotics 16, 17
studies 7, 8, 9, 10, 12, 14, 18, 20, 21, 22, 23, 25, 26, 27, 29, 37, 42, 43, 48, 51, 53, 54, 55, 59, 62, 65, 66, 67, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 92, 132, 155, 156, 179, 203, 208, 221
comparative studies 7, 8, 20, 29, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 179, 203
cultural studies 67, 73, 76, 81, 83, 85, 91, 108, 112
ethnic studies 73
feminist studies 22, 73
gender studies 73, 76
interdisciplinary studies 22, 65, 68, 70, 71, 80, 87
musical-literary studies 53, 64, 65, 66, 79
postcolonial studies 22, 73, 76
stylisation 112, 158, 175, 188
suggestion 9, 10, 24, 45, 48, 51, 53, 79, 80, 100, 115, 119, 136, 143, 149, 145, 183, 186, 193, 209
text 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 25, 27, 30, 31, 35, 36, 40, 43, 44, 45, 46, 47, 48, 51, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 82, 89, 91, 92, 93, 94, 95, 96, 97, 99, 100, 101, 102, 103, 104, 105, 107, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 122, 123, 124, 125, 126, 127, 128, 129, 130, 136, 141, 142, 143, 146, 147, 151, 152, 155, 156, 158, 160, 163, 164, 167, 168, 171, 172, 173, 175, 176, 177, 178, 180, 181, 182, 183, 185, 187, 188, 189, 190, 191, 192, 193, 194, 195, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 215, 216, 217, 218, 219, 220, 221, 222
audio-visual text 112
intermedial text 102
graphic text 99, 102, 111, 113, 119
sound text 11, 56, 89, 91, 92, 93, 96, 99, 100, 101, 102, 103, 104, 105, 107, 108, 109, 110, 111, 112, 113, 119, 123, 124, 125, 131, 133
stage text 59, 113, 124, 145, 150, 151
text-score 145, 197, 206, 207
text-sound 92, 100
visual-sound text 112, 113
visual text 100, 104, 113
textuality 8, 12, 16, 19, 27, 111, 112, 113, 119
theatre of the absurd 123, 124, 138, 157
instrumental theatre 137, 138, 140, 141
new theatre 135, 142, 145, 152
transdisciplinarity 71
translation 10, 12, 54, 155, 156, 158, 159, 160, 161, 162, 163, 164, 166, 167, 172, 175, 176, 177, 178, 179 183, 184, 185, 187, 189, 191, 193, 194, 208, 209, 215, 218, 219
intersemiotic 156, 178
poetic translation 158, 162, 164, 183, 184, 185
sound translation 158, 162, 177, 178
transmediality 28
transposition 8, 15, 31, 136, 156, 208
intermedial transposition 29, 31
transposition of arts 208
trans-semiotic 65
variation (variation form) 28, 44, 148, 149, 204, 208, 209, 210, 211, 212, 214, 215, 216, 217, 218, 220
literary variation 212, 214, 215, 216, 217
visual arts 29, 35, 37, 40, 65, 78
visuality 38, 113, 141
vocal transcription 158, 175, 178

Summary

The book represents an attempt at organising and systematising the problems relating to relationships between literature and music in the light of the latest ideas put forward by comparatists and theoreticians of intertextuality. Reflection on the phenomenon of "music in literature" stems from American and Western European traditions in interdisciplinary comparative literature (C. S. Brown, S. P. Scher, P. Brunel, J.-L. Backès, F. Claudon, A. Locatelli). One of the problems here that attract greatest attention is the so-called "literary score", or the phenomenon of musical intertexts that occur in literature. This problem is presented in as broad a context as possible: from purely metaphorical conceptions in literary studies (various cases of talking about the "score of a literary text"), to conceptions of studying strict intertextual relationships where a literary text either implies a particular musical composition, or is precisely set in it, or else co-exists with it as a component of an intermedial form. The author's attention is especially attracted by those works in which the musical score (musical composition) becomes an integral part of the literary text. Consequently, the first part of the book presents a review of theories of intertextuality and of the latest ideas offered in comparative studies, which constitutes a starting point for the analyses and interpretations of both general phenomena (e.g. the Romantic traditions of literary translations of music, modern sound poetry) and particular artistic creations (by Bernard Heidsieck, Miron Białoszewski, Bogusław Schaeffer, Kornel Ujejski, Stanisław Barańczak and Michel Butor).

The Introduction presents different theories of intertextuality in order to delineate a field for the study of "music in literature" within interdisciplinary comparative literature. The author signals a terminological confusion connected with the understanding of some fundamental notions (text, score, literary score) and comments on modern programmes of interdisciplinary studies. Having distinguished – after Steven P. Scher, amongst others – three principal possible manifestations of music in literature (word music, musical structures and techniques, verbal music), the author highlights a special case among multiple phenomena – that of a literary score. It involves situations where the score of a particular musical composition is one of the conditions for an interpretation of a literary text, and thus constitutes the least controversial use of a musical term in literary studies. Taking into account the ideas offered by theoreticians

of intertextuality (representing "classical" traditions: J. Kristeva, R. Barthes, L. Jenny, M. Riffaterre, G. Genette, as well as more modern ones: M. Eigeldinger, G. Allen, M. Orr) makes it possible to place the problem of music in literature in a new light, to talk about a literary score in terms of transartistic intertextuality and intermediality.

The minutiae connected with the problem of a "score" in literature and with the literary and comparative methods of study are set in three complementary contexts:

Part I of the book, entitled *Towards Modern Comparative Literature*, constitutes a review of problems of methodology. At first the problem of music in literature is presented in the traditional perspective of aesthetics, with all its consequences: discussing the stereotype of (non-)musicality in literature, possible analogies, and music-literature references (ch. *Stereotype(s) of Music in Literature*). In such a perspective, though, the phenomena connected with a "score" in the context of literature turn out – as a result of, *i.a.*, metaphorising the literary theory discourse – to be impossible to systematise (since most often one has to deal with pure metaphors, "scores without notes", so to say). This gives rise to the need for organising the sphere of problems involved here, limiting the scope of problems commonly associated with music in a literary text, or, in other words: the idea of interpreting a score as a musical intertext in literature. Such a choice entails an interdisciplinary path of study and has far-reaching consequences for interpretation and analysis as well as for theory and methodology which are connected with the understanding of modern comparative literature (ch. *Literary Score. Subject Matter of Interdisciplinary Comparative Literature*). The problem of interdisciplinarity is ultimately connected with any attempt at evaluating the state of the comparatist reflection during the last few decades and determining the situation of interdisciplinary comparative literature, including their situation at the beginning of the 21st century. A broad understanding of this category (as a concept, methodology, way of thinking, etc.) leads to confronting multiple models of comparative studies and, as a result, to distinguishing "traditional" comparative literature, interdisciplinary comparative literature and comparative cultural studies (ch. *Interdisciplinarity and Comparative Studies*).

Part II (*Text – Sound Text – Verbal Score*) discusses three cases of verbal records in reference to which the term "score" is used, namely in the case of a sound poet (Bernard Heidsieck), creator of experimental drama (Miron Białoszewski) and composer-dramatist (Bogusław Schaeffer). An analysis of Bernard Heidsieck's intermedial series, *Poèmes-partitions*, which he has been creating since 1955, is a pretext for taking a closer look at the phenomenon of sound poetry. In this context, the author is interested, on the one hand, in the idea of a text-sound and its graphic record – a "score" (according to theoreticians of sound poetry, such as H. Chopin,

B. Heidsieck, J.-P. Bobillot, J.-Y. Bosseur) and, on the other hand, in the principles underlying Heidsieck's poetry as well as individually developed means of artistic creation (ch. *Scores of Sound Poetry /Bernard Heidsieck's "Poèmes-partitions" Cycle/*). Looking at a text as score is connected with both the phonics and the graphics of a textual record, and is characteristic of many interpreters of Miron Białoszewski, who are interested, among other things, in the piece *Imiesłów. Gramat* [*Participles. Gramat*]. An interpretation of this piece from the Separate Theatre drama (first edition: 1958; premiere: 20 April 1959) makes it possible to locate Białoszewski's idea in the context of contemporary sound poetry and to indicate certain similarities between the linguist's activities and those of, for example, Heidsieck (ch. *Miron Białoszewski's (Sound) Text*). In the case of stage projects by Bogusław Schaeffer, talking about a score – text-score, theatrical score, stage score, etc. – stems from the fact that the author is a composer, a music theorist, and a graphic artist. Schaeffer's original way of understanding music and contemporary score leads him not only to successive musical experiments, such as the concept of "instrumental theatre", but also to experiments that determine the peculiar form of the theatrical pieces written by a dramatist-composer (ch. *Around Schaeffer's Scores*).

Part III (*The Limits of Interpretation: Implied Score*) is concerned with explication of literary texts in the case where the verbal record relates to a particular musical score and, in combination with the musical composition, constitutes a unique palimpsest. A classic example of such an intertextual form, of such double-coding, is Kornel Ujejski's poetic cycle *Tłumaczenia Szopena* [*Translations of Chopin*] (Leipzig 1866), and in particular one of the pieces contained therein, *Zakochana (Dzieło 7. Mazurek 2.)* [*In Love (Work 7. Mazurka 2.)*]. Ujejski interprets Chopin according to the convention characteristic of the period, imposing a literary programme on the instrumental musical compositions. The piece thus turns out to be a perfect vocal transcription of Chopin's *Mazurka in A minor* Op. 7 No. 2 and – although it is still a text to "be read" – it requires from the interpreter taking into account the musical intertext (ch. *The Effect /Defect/ of Translation of Chopin /Kornel Ujejski's "Zakochana"/*). In the case of Stanisław Barańczak's *Aria: Awaria* [*Aria: Failure/Emergency*] (vol. *Chirurgiczna precyzja* [*Surgical Precision*], 1998) double-coding takes the form of meticulous intertextual reference to Mozart's aria "Ah, chi mi dice mai" (Donna Elvira). In this case, understanding *Aria: Awaria* and the description of the everyday reality of the contemporary world seems impossible without looking at the score of *Don Giovanni*, without listening to and general familiarity with Mozart's operas, particularly taking into account that the person writing the poetic commentary on Mozart's music is the author of the Polish translation of Lorenzo Da Ponte's libretto (ch. *The Peripheral Significance of Music /Stanisław Barańczak's "Aria: Awaria"/*). A radical

example of a literary score is Michel Butor's unusual *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli*. Existing in two versions – book (1971) and intermedial (2001), recited in public in the "*concert-conférence*" convention and at the same time representing an autonomous literary record, this piece is a commentary on Beethoven's *33 Variations on a Waltz by Diabelli* Op. 120. An interpretation of Butor's dialogue with Beethoven reveals the rules of intertextual creation and discloses the main characteristics of his "aesthetics of otherness" (ch. *Michel Butor's Text-score /"Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli"/*). The palimpsestial character of the texts analysed determines the mode of reading, imposes an intertextual model of interpretation, as well as an intertextual (intermedial) character of study. In such a case it is difficult to make an attempt at any theoretical generalisations – after all different intertextual relationships are involved in Ujejski's *Zakochana* and Chopin's *Mazurka in A minor* Op. 7 No. 2, and they are different in the case of Barańczak's *Aria: Awaria* and Mozart's *Don Giovanni*, and different again in Butor's *Dialogue avec 33 variations de Ludwig van Beethoven sur une valse de Diabelli* and Beethoven's *33 Variations on a Waltz by Diabelli* Op. 120. It is obvious, however, that the texts interpreted can be compared with respect to the same set of problems, taking into account the phenomenon of music in literature, and particularly the problem of literary score. This is the case as the condition for interpreting these types of texts – as a result of music-literature intertextual tensions – turns out to be a score of a particular musical piece. In other words, determining the relationships between a literary record and a musical composition from the point of view of interdisciplinary comparative literature boils down to analysing particular "cases", which entails far-reaching consequences. One of the important results of the studies of music in literature offered in the book is the abandonment of a metaphor-ridden discourse and a discussion about the "score of a literary text" (even in the case of such an experimental piece as Stéphane Mallarmé's *Un Coup de Dés jamais n'abolira le Hasard*). Adopting the perspective of interdisciplinary comparative literature makes it possible to limit the range of problems of music in literature, on the one hand, and opens up new vistas of research for the contemporary theoretician of literature, on the other, thereby enabling the study of well-known phenomena from the comparatist perspective.

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